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MUSICAL COURIER

Weekly Review of THE World's Music

Forty-Seventh Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Europe \$6.25 Annually

VOL. XCII—NO. 17

NEW YORK, THURSDAY, APRIL 29, 1926

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Sir Dan Godfrey Fairy Godmother to British Composers —Sowerby's Money Musk Only Novelty

BOURNEMOUTH.—Famous as one of the most picturesque of England's health resorts, this beautiful Hampshire town of Bournemouth has also achieved renown through the enterprise of those who foster musical culture in its midst. Thanks to Sir Dan Godfrey whose indomitable persistence and enthusiasm are responsible for its existence here, music means business as well as art. For in all England this town is unique in providing music throughout the year; and its concerts in the Winter Gardens, while they entail an infinitesimal demand upon the pockets of the rate-payers, abundantly prove their popularity, and their value to the town by drawing audiences numbering some 300,000 in the course of twelve months. So much, in a word, for the general musical conditions obtaining in this pine-scented pleasure by the sea.

The four days' festival which has just been concluded is the outcome of those conditions and a striking illustration of their efficacy. It was the fifth of its kind held here under the aegis of the corporation, and was possibly the last to be given in the Winter Gardens (which for more than three decades have been the home of Sir Dan Godfrey's orchestra) before the completion of the new and magnificent Pavilion about to be erected for musical and other entertainments at a cost of over a million dollars. Sir Dan, whose father was for many years familiar through the length and breadth of the land as bandmaster of the Grenadier Guards, has been not only a good friend to Bournemouth, but almost, one might say, a beneficent fairy to British musicians. Under his rule and leadership a far greater number of representative native works has been produced here than anywhere else in the country, not excluding even London, and many a youthful composer of these isles unknown to fame has had cause to thank him for an introduction to the musical public. It invariably happens, therefore, that some of the leading lights of British music seize the opportunity afforded by this annual festival to pay personal tribute to Godfrey's pioneer services in the cause of their compatriots.

PROMINENT COMPOSERS VISIT FESTIVAL

Thus, several prominent native composers have attended this Eastertide feast of music, from Elgar, their chief, to Edward German, who may be said to typify all that is best on the lighter side of creative art in this country. As illustrating the wide range and diversified scope of the festival scheme it is worth noting that on the same day that Elgar conducted his symphony in A flat, No. 1—first heard at Birmingham eighteen years ago under Richter—a quick turn of the wheel brought to the platform a comparatively young composer, Haydn Wood, known chiefly as a writer of sentimental ballads, to direct a performance of some facetious variations he has evolved from the immortal classic of the old music-halls, *If You Want to Know the Time, Ask a Policeman*. Elgar, by the way, saved at least ten minutes on the performance of his symphony—not by making any cuts, but by speeding up the tempi in several passages, notably in the slow movement, which, partly for this reason and partly because of the comparatively small number of strings in the orchestra, missed something of its accustomed breadth. A very delightful feature of this concert was Beatrice Harrison's superbly finished and sensitive playing in his violoncello concerto, a work that personally I number among his finest achievements. Miss Harrison, by the way, had to rush off from Bournemouth in order to fulfill engagements in Vienna and Berlin.

FOUR GENERATIONS OF COMPOSERS

Really and truly the festival was made representative of four generations of British composers, the doyen of them being that Hale and hearty veteran, Sir Alexander Mackenzie, now in his seventy-ninth year, yet as full of vitality and enthusiasm as many a youngster. A year or so back he gave up the Principalship of the Royal Academy of Music, a post he had held with distinction since the late eighties, and I believe he is now devoting part of his well-earned leisure to a volume of reminiscences. Coming from one who has had more or less intimate associations with nearly all the great musicians of his time, not to mention literary, theatrical and social celebrities, such a book should prove of uncommon interest, the more so as Mackenzie has a most retentive memory and is an admirable and humorous writer. As a sample of his ready wit, I may mention that on meeting that distinguished representative of the younger—but not young—group of native composers, Gustav Holst, who came to Bournemouth to conduct the ballet music from his fantastic opera *The Perfect Fool*, in the same program that contained the older man's violin concerto in C sharp minor, Mackenzie remarked to him, with a whimsical smile, "I think my concerto will make a perfect foil to your perfect fool."

Certainly it would not be easy to imagine two compositions more widely apart in style, feeling and expression than those of Mackenzie and Holst, which is not surprising in view of the fact that the former's concerto dates from 1885, when it was played by Sarasate, for whom it was written, while Holst's music is essentially in the idiom of today. Isolde Menges, a most accomplished fiddler, was

the soloist in the Scottish composer's work, and tackled its difficulties—which are considerable in the showy and sparkling last movement—with complete ease and aplomb.

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METROPOLITAN OPERA IN ATLANTA

ATLANTA.—One of the most brilliant audiences ever assembled in Atlanta during the sixteen seasons which have witnessed the presentation of grand opera here by the Met-



Photo by Wyndham, London

LAURIE MERRILL,

American soprano, who has just completed her third consecutive season of concert work throughout the Eastern and Southern States, during which time she has also sung in Canada, Cuba, France and Spain with splendid success. She will concertize in the Middle West early in the fall, after which her engagements will take her to the Pacific Coast. When desired, Miss Merrill, a singer of charm and personal attractiveness, presents costume recitals, in which she has had as much success as in her conventional concert programs.

opolitan Opera Company, greeted the cast which gave *Aida* at the Atlanta Auditorium on the opening night of the engagement, April 19. It was a capacity house. If the seats which are beyond the sight line be eliminated from the count, the audience totalled about 6,000. The circle of boxes extending entirely around the auditorium from the stage and back again gave the effect of a gorgeous pageant and vied with the brilliant settings of Verdi's opera of oriental flavor. In the boxes were to be seen the officers of the board of directors of the Atlanta Music Festival Association and their friends, as well as many other prominent figures. There

(Continued on page 49)

RAVINIA OPERA SEASON TO OPEN ON JUNE 26

Brilliant Array of Artists Announced—List of Operas Includes Several New to Ravinia

Louis Eckstein announces that the annual Ravinia season will open June 26 and continue until Labor Day. The list of artists who are to be heard during these coming weeks and the operas in which they will appear, form the leading items of the prospectus as they are made public at this time. Ever since last season—a season that set a new record at Ravinia—Mr. Eckstein has been engaged in formulating his plans for the season now so near at hand. Months of work have brought the result desired, and it is apparent that the new season will not only equal, but will even surpass the one which is now a pleasant memory.

The roster of artists contains the names of many of the greatest operatic stars in the world today and the list of operas tentatively considered is so exhaustive and so broad in scope that each artist will have complete opportunity for a display of all his talents. A large percentage of those who helped to give the season of 1925 its special glamour are to return this year, and many new artists, equal in reputation and achievements to the old, have been added to the list. Important among those who are coming back is Lucrezia Bori, in every way one of the most delightful sopranos in the world today. Prominent in the contingent of dramatic sopranos is Elisabeth Rethberg, one of the celebrities of the operatic stage, whose work in the great roles of the Italian, French and German repertoires has won her acclaim in many of the world's greatest opera houses.

Among the newcomers is Luella Melius, an American artist who won a splendid reputation abroad long before she returned to her native land. Miss Melius is a coloratura soprano who will be heard in a long list of those dazzling roles which have made purely lyric opera so beloved of Americans. Another coloratura is Florence Macbeth, a delightful exponent of those roles demanding pyrotechnical singing. A singer added to this season's ranks is Alice Gentle, whose versatility is not exceeded by that of any other singer before the footlights today, and who has a list of roles at her command that is almost limitless. Heading the mezzo contingent is Mme. Ina Bourskaya. Ada Paggi is also on this year's list.

Giovanni Martinelli is coming back. Martinelli is one of the leading figures in the world of opera today. An important newcomer is Edward Johnson, famous American tenor, whose repertory includes roles of both dramatic and lyric caliber. Mario Chamlee is another favorite singer-actor who is scheduled to return. Then there is Giuseppe Danise, who has been a Ravinia favorite for many seasons. Mario Basiola is also to return to the baritone section. The bass contingent will have the same strength it had last season, with Leo Rothier and Virgilio Lazzari singing many of the important roles.

The two principal conductors, Gennaro Papi and Louis Hasselmans, are to return, as is also Wilfrid Pelletier, assistant conductor. A new name appears on the roll of assistants, this being Fausto Cleva, who will be the choral conductor. Eric Delamarre will again have charge of the concerts, and Armando Agnini will be stage director. The chorus is to be larger than ever this season and has been chosen with the same care that has always made it one of the most notable of the operatic ensembles. The Chicago Symphony Orchestra has been reengaged to furnish the musical settings for all the operas and to play the concert programs. Ravinia is unique in that it is the only opera house in the world using a permanent symphony orchestra.

Here is the complete roster of singers arranged in alphabetical order: Sopranos—Lucrezia Bori, Helen Freund, Alice Gentle, Florence Macbeth, Margery Maxwell, Luella Melius, Elisabeth Rethberg; mezzo-sopranos and contraltos—Ina Bourskaya, Anna Correnti, Philine Falco, Ada Paggi; tenors—Mario Chamlee, Young Johnson, Giovanni Martinelli, Jose Mojica, Giordano Paltrinieri; baritones—Mario Basiola, Louis D'Angelo, Giuseppe Danise, Desire Defrere; bassos—Paolo Ananian, Virgilio Lazzari, Leon Rothier, Vittorio Trevisan.

The repertory, as tentatively outlined by Mr. Eckstein, has thirty-nine works on the list, the backbone of which is, of course, those ever popular and enduring works which form the very bone and sinew of every opera season. But Ravinia has never yet confined itself solely to the presentation of these standards, popular as they are. There are always revivals and novelties, and this year's contemplated list includes a large selection of these, of which seven are absolutely new to Ravinia. Here is the complete list, as it has taken form in the mind of Mr. Eckstein: La Traviata, Cavalleria Rusticana, Rigoletto, Aida, Lucia, Carmen, Pagliacci, Madame Butterfly, Faust, La Tosca, La Boheme, Secret of Suzanne, Jewels of the Madonna, Manon, Il Trovatore, Barber of Seville, L'Elisir d'Amore, L'Amore Dei Tre Re, Don Pasquale, La Navarraise, Romeo and Juliet, Martha, Fedora, Lohengrin, Tales of Hoffman, Lakme, Andrea Chenier, Samson and Delila, Fra Diavolo, Manon Lescaut, Ballo in Maschera, La Juive, L'Heure Espagnol, Sapho, Hansel and Gretel, Gianni Schicchi, Madame Sans Gene, La Vida Breve, Pelleas and Melisande. The works new to Ravinia are (Continued on page 21)

MUSIC SUPERVISORS' NATIONAL CONFERENCE HELD IN DETROIT

DETROIT, MICH.—The National Conference of Music Supervisors was held in Detroit the week of April 12. It was a huge undertaking for the local executive committee, but the work was so well divided and taken care of that everything went off smoothly. Nearly 2,500 delegates registered at the Book-Cadillac, which was the headquarters for the conference.

The opening session, Monday morning, at the Book-Cadillac, was devoted to welcoming addresses and responses. At one thirty, the meeting convened at Orchestra Hall. Some excellent singing was heard from a school choir of Toronto, led by Miss Williams, and the Glenville High School Choral Club of Cleveland, directed by Griffith H. Jones.

Addresses were given by Will Earheart of Pittsburgh, Dr. Thomas H. Briggs of Columbia University and Howard Hansen of the Eastman School of Rochester. At four o'clock a fine organ recital was given by Palmer Christian of Ann Arbor.

In the evening there was an informal banquet at the Masonic Temple at which over 1,200 sat at the various tables. Ossip Gabrilowitsch was the toastmaster who told the supervisors that the future of music in this country rested largely upon the supervisors. Greetings were given by Mrs. John S. Newberry, Victor Kolar, Samuel C. Mumford, president of the Board of Education, Jefferson Webb, manager of the Symphony orchestra, John C. Kendel state supervisor of music, Mrs. Carl B. Chamberlain, music chairman of the Detroit Federated Women's Clubs, and Edgar Guest, Detroit poet. An excellent program was furnished by members of the Tuesday Musicals, the Chamber Music Society and the Fine Arts Society. Old fashioned dances, under the supervision of Henry Ford's dancing masters, with music by Henry Ford's orchestra, followed—thus carrying out Edith M. Rhett's plan for Detroit night—beginning with Mr. Gabrilowitsch and ending with Henry Ford with Edgar Guest appearing on a program by the musical societies of the city.

Tuesday opened with a discussion and demonstration of choral conducting by Father Finn of Paulist Choir fame. He spoke hopefully of a renaissance of choral work which has been superseded so largely by the orchestra. His talk was continued three successive mornings.

The general session which followed was devoted to a discussion of contests; chairman, Frank A. Beach of Kansas State Teachers College. Papers were contributed by Duncan McKenzie, Ethel Nightingale, E. H. Wilcox, Victor L. F. Rebman, Walter H. Butterfield, Grace Wilson and Peter W. Dykema.

In the afternoon at Orchestra Hall, the Detroit orchestra gave a typical concert for young people with Edith M. Rhett, lecturer, and Victor Kolar conducting. The subject was The Ring of the Nibelungen, given by request. A sightseeing tour of the city followed. Later initiations and banquets were held by the following sororities: Phi Mu Alpha, Sigma Alpha Iota, Mu Phi Epsilon and the Delta Omicron.

In the evening a splendid concert was given by the Ypsilanti Normal Choir, directed by Frederick Alexander,

and the Detroit Symphony Ensemble, at the Cass Technical High School Auditorium.

Wednesday was devoted largely to an exhibition of the various musical activities of the Detroit schools at the Cass Tech and the Franklin Elementary School. The Cass Tech band and orchestra, boys and girls glee clubs, harp ensemble provided a varied and interesting program. In the afternoon the program was furnished by the grade schools, the All-City Elementary School Band, the All-City Elementary Orchestra, a boys' chorus and a chorus of 550 boys and girls and thirty trumpeters, under the direction of Fowler Smith.

This was followed by a round table conference on the Social Aspects of Music; chairman, Peter W. Dykema. The session was opened with a brief program by the chorus of Industrial Mutual Association of Flint, Mich., under the direction of William W. Norton. Those scheduled to take part in the conference were Theodore Winkler, Sigmund Spaeth, Alice E. Bivins, Jason S. Joy and Charles H. English.

In the evening at Orchestra Hall, the Detroit orchestra gave a Russian program under the direction of Mr. Gabrilowitsch. It was the same program prepared for the current pair of subscription concerts.

Thursday at ten o'clock there was a concert by the Detroit Teachers College Choral Club, Harriet Petry, director and the College of the City of Detroit Glee Clubs, Louise Conklin, director. This was followed by the annual business meeting.

In the afternoon at the Cass High School, concerts were given by the high schools of Detroit under the direction of Arthur H. Scarle. Those partaking were orchestra and glee clubs.

At three o'clock there was an instrumental clinic showing the evolution of the school orchestra.

In the evening the formal banquet was held with Frank Cody, superintendent of schools, as toastmaster. Music was furnished by Louis Siegel, violinist, and Jessie Miller Siegel, accompanist, and the Orpheus Club, Charles Frederick Morse, director. The speaker of the evening was Arsie Mason Carter, director of the Hollywood Bowl, who spoke on Humanizing Music.

Friday at ten thirty at the Book-Cadillac, music was furnished by the Detroit Trio, Francis Mayhew, pianist; Erhard Heyde, violinist, and Constantine Komarovsky, cellist. The topic of the session which followed was Musical Appreciation, chairman, H. O. Ferguson. In the discussion which followed Bess Leonard of Highland Park and Geraldine Tobin of Detroit gave demonstrations, while the discussion was led by Frances E. Clarke of Fredonia, N. Y.

At the Statler, there was a meeting devoted to the subject of Normal Training for Supervisors with Howard Clarke Davis of Fredonia as chairman, with scheduled papers by Russell Carter, Howard Clarke Davis, and Agot Borgé.

At the Cass Technical High School, junior high school music was the subject with Clara Ellen Starr, chairman. There was an interesting program by the Intermediate School orchestra, a chorus of 300 seventh grade girls, a

chorus of 300 seventh grade boys, combined girls' glee clubs, and a chorus of 350 boys and girls. An address on the platoon schools of Detroit was made by Dr. Charles L. Spain and one on voice problems in the junior high schools by Lyrairene Votaw.

In the auditorium of the Women's City Club a conference on Administration was held with Herman F. Smith of Milwaukee as chairman, Laura Bryant of Ithaca, T. P. Giddings of Minneapolis, Mabelle Glenn of Kansas City and Eugene Hahn of St. Louis were to contribute papers to the conference.

In the J. L. Hudson auditorium there was a conference on Rural School Music, John C. Kendel, chairman. Others taking part were S. T. Burns, Medina, Ohio, C. A. Fullerton, Cedar Falls, Iowa, Edith M. Keller, Columbus, Ohio, and Hon. T. E. Johnson, state superintendent of public instruction in Michigan.

At eleven o'clock in Orchestra Hall was given the concert by the National High School Orchestra. Approximately the orchestra numbered 200 high school students assembled from all parts of the country. They were rehearsed daily by Joseph E. Maddy of Ann Arbor, who conducted the program of Friday, except for the last number when Mr. Gabrilowitsch took the baton. Judging from all standpoints the students acquitted themselves admirably. The orchestra differed from the regular orchestra in the fact that some of the first desks were occupied by girls who had won out in a competitive examination. The work of these students showed the success of the teaching of orchestral music throughout the country.

Sectional meetings were resumed in the afternoon and in the evening an excellent concert was given in the Cass Technical High School by the various racial groups of the city. Russians, Finns, Italians, Poles, Germans, Croatians, Hungarians and Ukrainians took part in the songs and dances.

Some constitutional changes were made at the business meeting. The conference was divided into geographical sections, six in number, covering the United States. It was decided to hold biennial meetings of the sections and of the conference on alternate years.

The following officers were elected: president, George Oscar Bowen of Tulsa, Okla.; first vice-president, John C. Kendel, Michigan state supervisor of music; second vice-president, Mrs. Homer Cotton of Chicago; treasurer, A. Vernon McFee; secretary, R. Lee Osborne. J. M. S.

New England Glee Club Champions to Sing

An invitation has been extended by the Associated Glee Clubs of America to the club winning the prize competition of the Federated Men's Glee Clubs of New England, at Quincy, to participate in their concert at Philadelphia in November. An extensive program will be produced and clubs from all over the country will take part.

Gallo Appeals Suit

Fortune Gallo, director of the San Carlo Opera Company, has appealed from the decision of a jury in the New York Supreme Court, which recently returned a verdict of \$9,019 against him in the suit brought by Elena Ehler, a former member of the San Carlo Opera Company, charging him with breach of contract.

Rome

MASCAGNI'S HOUSE TO BECOME NATIONAL MONUMENT—(Rome). The house in Cerignola, Puglie, where Mascagni lived when a bandmaster and where he composed Cavalleria, is to become a national monument. D. P.

Miscellaneous

MOZART WORK RECEIVES GERMAN PREMIERE—(Dresden). The German premiere of Mozart's *Gafimathitas Musicanum* (written at the age of ten) recently occurred here at a concert by the Mozartverein orchestra. The original scoring was used. C. H. T.

SCOTCH ORCHESTRAS IN FINANCIAL STRAITS—(Edinburgh.) The season just closed has, for the Scottish and Reid Orchestras, been a conspicuous artistic success, but a complete financial failure. If the famous Paterson Orchestral Concerts given by the former orchestra here are to be continued in 1926-27, it can only be by means of a Guarantee Fund similar to that under which it operates in Glasgow, for the promoters of the concerts have now reached the extreme limit of their capacity to sustain loss. The Reid Orchestra, while artistically inferior to the Scottish Orchestra, is yet, with its university and musical subsidies, in a better position to carry on even in the face of continued losses. Its best work this season was done in conjunction with the Edinburgh Royal Choral Union, in a fine performance of the Brahms Requiem. W. S.

ELSIE OWEN INTRODUCES ENGLISH COMPOSERS TO ITALY—(Florence). Italian first performances of John Ireland's D minor sonata and J. B. McEwen's sonata-fantasia were given by Elsie Owen, brilliant English violinist, at her recital in the British Institute here. Both works and performer scored a big success. F. L.

DOUBLE BILL PLEASES—(Darmstadt). The management of the Hessische Landestheater here is unusually enterprising. It lately presented a double bill, made up of settings of scenes from Goldoni by Malipiero, and Casella's early ballet, The Venetian Convent. The latter was particularly effective, and brought honor to the new ballet master, Manda von Kreibig. She is a first rank solo dancer herself, and since coming here has brought the entire ballet to a high state of technical perfection. There was much imagination in her staging of the Casella ballet, which was mainly responsible for the success of the double bill. G. R.

Utica Festival May 3, 4 and 5

Utica, N. Y., is making splendid preparations for the music festival to be given at the Avon on May 3, 4 and 5. Thus far it has been noticeable that everything connected with the festival has been conducted in a systematic and businesslike manner. The programs will be presented by the Utica Music Festival Association Chorus of about 350 voices, a chorus of hundreds of school children, the Utica Free Academy Band and the Utica Free Academy Orchestra, as well as prominent soloists, including Martha Attwood, soprano; Mabelle Addison, contralto; Ernest Davis, tenor, and Norman Jollif, baritone. There will be three evening concerts and two afternoon demonstrations of school music. P. B.

London

THE BACH CHOIR CELEBRATES JUBILEE—(London.) During the week of May 10, the London Bach Choir will celebrate its jubilee in four choral concerts to be given at the Central Hall. Besides works by Bach, the programs will include Parry's Blest Pair of Sirens and Vaughan Williams' Sancta Civitas, which will be this work's first London performance, and Brahms' alto Rhapsody. The soloists will include Flora Mann, Lillian Berger and Harold Samuel, well known in America, and Jelly d'Aranyi, violinist, who is to visit America shortly. Vaughan Williams will conduct.

M. S.

B. N. O. C. COLLECTING SUFFICIENT TO AFFORD BEECHAM—(London.) The new debenture issue of the British National Opera Company is apparently thriving. Manchester has subscribed £1,000, with Liverpool only £70 behind; Scotland has responded with £950, Yorkshire with nearly £800, and £500 accounts for Birmingham and other districts. A fortnight's season at Liverpool paid its way, and at Manchester there was no need to call on the local guarantee fund. Since Sir Thomas Beecham promised to conduct for the B. N. O. C. as soon as he saw evidence that the public was prepared to give the company adequate financial support, hopes are high that that point has been reached.

M. S.

DAIGHILLEFF TO PRODUCE ENGLISH BALLET—(London.) Daighilleff for the first time is going to produce an English ballet. He has accepted Romeo and Juliet by the twenty-year-old Constant Lambert and will produce it in Monte Carlo and Paris in May. The story deals with a rehearsal of Shakespeare's play; Nijinska has arranged the dance and the scenery has been painted by the English artist, Christopher Wood. M. S.

Paris

CORTOT HONORED—(Paris.) Alfred Cortot has become an officer of the order of the Crown of Belgium. N. de B.

Berlin

ANOTHER WOZZEK OPERA—(Berlin.) On April 21 the Bremen Opera House produced an opera by Manfred Gurlitt founded on Büchner's play, Wozzek. It is interesting to note that this is the second setting of the play used by Alban Berg, the production of whose work at the Berlin State Opera this season, aroused such interest. Gurlitt's music is more conservative. C. H. T.

BERLIN MUNICIPAL OPERA HAS \$300,000 DEFICIT—(Berlin.) The deficit of the Berlin Municipal Opera for the year beginning March 31, 1925, is 1,200,000 marks, (\$300,000). This includes 300,000 marks for the renovation and redecoration of the building, just three times what Tietjen, the director, planned to spend, thereby justifying the prediction of experts that the work could not be done on the amount appropriated. The high artistic results achieved by Tietjen in conjunction with Bruno Walter are undisputed. C. H. T.

NO BRAVOS ON GOOD FRIDAY—(Berlin.) At Joseph Schwarz' Good Friday concert in the Philharmonic, his Schubert program was received with a suitable solemnity, except for a little man standing at the back of the hall. He

FOREIGN NEWS IN BRIEF

was so carried away with enthusiasm that he shouted "Bravo," whereupon the entire audience glared at the reprobate until Christian hands removed him from the scene. The management is preparing a sign for next year with the warning "Bravos on Good Friday Forbidden." C. H. T.

HALL RENTS AND OPERA SEATS SLASHED—(Berlin.) The general reduction of prices here has at last been extended to music. Opera seats, hall rents and advertising have been so radically reduced that Berlin has become one of the most reasonable cities in which to give recitals. In the Municipal Opera House the best orchestra seats can be had for three dollars and seats in the last rows for a dollar and a quarter, while subscribers can have them for one dollar. C. H. T.

Vienna

ERIK SCHMEDES STARVING—(Vienna.) Erik Schmedes, Danish tenor, who sang the principal Wagnerian roles at the Staatsoper until his dismissal two years ago, and was once at the Metropolitan for a short time, is in bad straits here in Vienna. Owing to some technicalities he is not entitled to his pension, which would be \$120 a month. A petition has been made to President Hainisch of Austria to ensure at least a living for the veteran artist. P. B.

NEWS FROM THE KINGS OF AUSTRIAN OPERETTA—(Vienna). Leo Fall's posthumous operetta, Do You Love Me, is in preparation by the Johann Strauss Theater here for the early fall. The Raimond Theater replies to Fall's question with Ascher's new operetta, I Love You, shortly to be heard at this heretofore "highbrow" playhouse. A chamber operetta, as yet unnamed, is the latest product of Ernst Marienschka and Leo Granichstädten, whose Orloff was the hit of two seasons at the Theater der Wien. Franz Lehár is still in a dilemma as to his next piece; it is said that he has had no less than 239 librettos offered to him since last November, and he has not yet made his choice. P. B.

AUSTRIAN NATIONAL THEATRE'S 150TH JUBILEE—(Vienna). Amid great pomp the Burg Theater celebrated the 150th anniversary of its foundation with a series of solemn festival performances. The municipality of Vienna has opened an historical theatrical exposition in the city hall, to commemorate the event. P. B.

KORNGOLD BREAKS INTO OPERETTA—(Vienna). Erich Wolfgang Korngold, who is now putting the finishing touches upon the orchestration of his new opera, The Miracle of Heliane, is at work upon a new and modernized version of Johann Strauss' operetta, Cagliostro. His next big surprise will be an operetta on a musical comedy book by Willner and Reichert. The report has created something of a stir among the "legitimate" musical fraternity, but as early as three years ago the *MUSICAL COURIER*'s Vienna correspondent ventured the prophecy that Korngold's present musical development would sooner or later inevitably lead to this field of endeavor. P. B.

BOSTON

FLORENCE AUSTRAL WINS SUCCESS

BOSTON.—Hulda Lashanska being unfortunately stricken with influenza, her place at the final concert of the Wolfsohn Series at Symphony Hall, April 8, was taken by Florence Austral, English soprano. Although hastily put together, Miss Austral's program furnished abundant opportunity to prove her quality as an artist of unusual attainments. Weber's Ocean aria from Oberon; Verdi's Ritorna Vincitor, out of Aida, and Brunnhilde's call from Die Walkure revealed her to a quickly admiring audience as a genuine, dramatic soprano. It is a magnificent voice, of beautiful quality from lowest tones to highest, and managed with consummate skill. Miss Austral knows the beauty of a smooth legato, the aesthetic delight of musical phrasing. She can swell and diminish her tones at will; she knows how to color her voice to match the significance of text and music. Extraordinary flexibility marks her singing; musical intelligence and dramatic imagination guide it. These impressions were strengthened by her effective rendition of German lieder by Wolf, Brahms and Strauss, and numbers by Scott, Coates and La Forge. Rarely indeed has a new artist made such an auspicious entry into local concert halls. With reason was Miss Austral acclaimed again and again by an enthusiastic audience. Her reception augurs well for a brilliant return next season.

Miss Austral was assisted with skill and taste by Myron Jacobson, accompanist, and John Amadio, flutist.

MARY LEWIS MAKES BOSTON DEBUT WITH PEOPLE'S SYMPHONY

Mary Lewis, soprano, a member of Mr. Gatti Casazza's forces at the Metropolitan Opera House, made her local debut on April 11, at Symphony Hall, as soloist with the People's Symphony Orchestra. For her listed pieces Miss Lewis chose the familiar Mi Chiamano Mimi, from Puccini's La Boheme, and the exacting Bird Song from Leoncavallo's Pagliacci. Generally speaking, Miss Lewis made a favorable impression—thanks to a comely presence, an agreeable voice and an engaging sincerity. Her voice is light, clear and warm, at best in its middle register. Of more significant importance is the emotional understanding and sympathy with which Miss Lewis approaches her music. Mimi's opening air became ingratiating and altogether appealing, while Nedda received an equally effective characterization. Miss Lewis' success in these operatic excerpts and in three extra numbers, which she added at the insistence of her audience, was considerably enhanced by her clear diction and by the discreet accompaniments of Mr. Mason and his orchestra.

The purely orchestral numbers of the program included the ever welcome Unfinished Symphony of Schubert, played in accordance with the lofty standards to which Stuart Mason has raised this orchestra—indeed, the performance

would have reflected credit on any orchestra and any leader. Songful warmth also marked the performance of Tchaikowsky's Romeo and Juliet, which was played with admirable tonal balance and euphony. The concert closed with a spirited performance of Rimsky-Korsakoff's colorful Caprice on Spanish themes. The audience was deservedly enthusiastic, recalling the conductor many times.

More than a word of praise is due Stuart Mason for the present high estate of the People's Symphony Orchestra. The strings have developed a remarkable feeling for instrumental song, playing with beautiful tone and a fine sense of shading. The woodwind and the brasses have kept pace with the string choirs both as regards beauty of tone and expressive power. As a conductor, Mr. Mason has proven himself a discriminating musician of fine intellectual insight, and a versatile interpreter of subtle poetic feeling. Invariably, moreover, his readings are stamped by a sure sense of design and by unfailing taste. The progress of this orchestra under Mr. Mason's direction augurs well for the seasons to come, and it is to be hoped that Mr. Mason will continue as leader.

HENRI MARCOUX PLEASES IN RECITAL

Henri Marcoux, baritone, gave a recital April 9, in Jordan Hall, with the able assistance of William Ellis Weston, accompanist. Mr. Marcoux was heard in operatic airs from Massenet, Leoncavallo, Mozart and Verdi and in lighter pieces by Cadman, Grun, Curran, Fletcher, Tchaikowsky, Fauré, Ferrari, Gretchaninoff, Bridge, Storey-Smith and Loud. In his singing of these numbers Mr. Marcoux disclosed a voice of pleasant quality and liberal range. Vocal skill of no mean order, excellent enunciation and musical intelligence also characterized his work. Given his technical and musical foundation, Mr. Marcoux can well afford to give more thought to the dramatic and emotional content of text and music and thereby contribute greater conviction to his singing and power to his interpretations. A large audience gave him a cordial reception.

JUDITH LITANTE WINS FAVOR IN BOSTON DEBUT

Judith Litante, soprano, gave a recital, April 14, at Jordan Hall. Miss Litante merits warm praise for her un-hackneyed and altogether interesting program. Italian airs from Scarlatti and Marcello, a French folk song arranged by Bax, and songs by Ravel and Debussy made up a well-balanced opening group. There followed two songs by Purcell and four pieces new to Boston by Arthur Bliss, one of the latter for voice, clarinet and piano, and another for voice and clarinet. A third group consisted of four pieces of mocking irony by Casella, also heard for the first time in this country. A final group included arrangements of two old German songs by Reimann, two lieder from Schubert, and two numbers by Moussorgsky.

Miss Litante proved an interesting singer—for the intellectual penetration which she brought to her songs and because of her sensitive regard for musical structure. Her voice is of agreeable quality, particularly in the middle register, and she manages it with skill and taste. The magic of self-forgetfulness, when she has achieved it, will

Winners in Piano Contest

Chicago.—The winners in the preliminary contest at the Chicago Musical College, for the annual award of a Mason & Hamlin piano, which took place on April 25, were Ruth Orcutt Gillespie of Illinois, Eleanor Koskiewicz of Chicago, both pupils of Collins, and Elizabeth Preston of Jackson, Miss., a pupil of Raab. The final contest will take place at Orchestra Hall on May 10. R. D.

lend greater conviction to her interpretations, especially in songs free from the sophistication of such ironists as Bliss and Casella. A feature of the concert was provided by the altogether admirable accompaniments of Nicolas Slonimsky, heretofore known only as secretary to Serge Koussevitzky. He proved more than merely adequate to the exacting demands of the program and, although unobtrusive, contributed tasteful and sympathetic assistance to the singer who generously shared the applause with him. Paul Mimart played the clarinet very well in the two Bliss numbers calling for that instrument.

LHEVINNE SOLOIST WITH BOSTON SYMPHONY

Tschaikowsky's piano concerto in B flat minor has been played here many times; but it is doubtful if it has ever received a performance as brilliant as that of Josef Lhevinne at the Boston Symphony concerts of April 16 and 17, at Symphony Hall. Mr. Lhevinne's technical mastery of the piano has become almost proverbial, and is therefore taken for granted. On this occasion, however, he demonstrated not only his amazing dexterity, but also a delicacy of the most sensitive nature, together with a subtle command of shading and contrast. Songful passages were played without slopping over, while the finale had an overwhelming strength about it that stirred Mr. Lhevinne's hearers to tremendous enthusiasm. A contributing factor to his success was the extraordinary accompaniment furnished him by Mr. Koussevitzky and the orchestra. Indeed, it seemed as if they might have been rehearsing with Mr. Lhevinne for many weeks for this particular concert.

Mr. Koussevitzky opened the program with Glazounoff's prelude from his suite, The Middle Ages, played for the first time in Boston. This is agreeable music, to be sure, of a rather obvious descriptive nature, smooth-flowing and sonorous, but hardly up to the standard of other music from the same pen. A feature of the concert was provided by Bloch's Three Jewish Poems (Dance, Rite and Funeral Procession), first performed here under the composer's leadership in 1917. Listening to this impassioned, sensuous, deeply stirring music, one was again impressed by the vitality of Bloch's musical speech—its individuality, its vigor and compelling sincerity. Mr. Koussevitzky caught the spirit of this music and interpreted its emotional significance in a manner that was quite irresistible. The concert closed with the minuet of the Will-o'-the-Wisps, the Dance of the Sylphs and the Rakoczy march from Berlioz' The Damnation of Faust, the march proving a fitting climax to a highly pleasurable concert.

PROVIDENCE RAISES FUND TO KEEP BOSTON SYMPHONY

An unusual event has resulted from the announcement by the management of the Boston Symphony Orchestra that the symphony concerts in Providence would have to be discontinued on account of the demolishing of Infantry Hall, which has housed the Boston Symphony concerts for many years in that city. A group of Providence citizens, in a campaign, have raised in four days the money necessary to buy out five performances in the Albee Theater, and thus engage the auditorium.

The prospect of an interruption of the series of Boston Symphony concerts, under Koussevitzky, in Providence next season, caused much concern among the orchestra's patrons there. Plans were completed for a Masonic Temple with a large auditorium, but this will not be in readiness for at least a year.

At the instigation of President W. H. P. Faunce of Brown University, Mrs. Avis Bliven Charbonnel, and a group of citizens, a campaign for \$6,000 was started on April 7. On April 10 the sum was over-subscribed. By this contribution, the E. F. Albee Theater, at which daily performances are given throughout the year, will be made available for five evenings in the season 1926-1927.

JACCHIA CONDUCTS CONCERT AT ART MUSEUM

The first of the series of free concerts at the Boston Museum of Fine Arts was given April 21, with Agide Jacchia conducting a selected group of thirty-four players from the Boston Symphony Orchestra. Mr. Jacchia had arranged an interesting program for this occasion. It comprised Beethoven's dramatic overture to Egmont; the first movement of Haydn's symphony in D major; the prelude to act three of Die Meistersinger; Boccherini's tuneful Minuet; the melancholy Largo out of Dvorak's New World symphony; the Intermezzo from Goyescas by Granados; Saint-Saëns' prelude to the Deluge, and Brahms' first Hungarian Dance.

A leader of notable skill and dramatic insight, Mr. Jacchia conducted this program in a manner that elicited spontaneous applause from the crowd of over 3,000 people that thronged the galleries, corridors and steps leading to the rotunda of the Museum.

BACH'S CHAMBER MUSIC GIVES PLEASURE

An interesting concert of Bach's chamber music was given in Jordan Hall, April 3, by Bruce Simonds, pianist; Dorothy Brewster Comstock and Mariana Lowell, violinists; Anna Golden, viola; George Brown, cellist; Francisco Oliver, bass, and Carleton Sprague Smith, flutist.

The program included the suite in B minor for the ensemble without the piano; a sarabande and gigue from the C major suite for cello alone, which was competently played by Mr. Brown; various solo pieces, played with customary musicianship and rhythmic flexibility by Mr. Simonds; the sonata in C major for two violins and piano, which received a performance of notable excellence from Miss Lowell, Miss Comstock and Mr. Simonds, and, for effective closing number, the fifth Brandenburg concerto for piano, flute, violin and string quartet. An audience of Bach enthusiasts gave many evidences of its pleasure throughout the proceedings.

DUEHEANA SCHOOL IN OPERATIC CONCERT

An operatic concert of unusual interest was given at Jordan Hall, April 8, by artist-pupils and members of the (Continued on page 45)

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—Maurice Rosenfeld in Chicago Daily News.

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—Karleton Hackett in Chicago Evening Post.

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PHILADELPHIA, PA.

PHILADELPHIA, PA.—At the concerts given by the Philadelphia Orchestra under Leopold Stokowski on April 9 and 10, at the Academy of Music, a composition was played which brought a combination of hisses and applause from the audience. It was *Americques*, by Varese, and was certainly modern to a marked degree. Had it been written as a description of the bedlam of noises existing in an American city, it would at least have been amusing, but Mr. Varese insists it is "absolute music," and the use of the "fire siren," for instance, is used merely to give a "nice curve." It was very long and full of hideous noises, although it must be admitted that there were a few sections which might lay claim to a distant relationship to music. Mr. Varese was present and received quite a bit of applause upon his appearance with Dr. Stokowski at the close of the number. The second number on the program was thoroughly delightful—*Theme Variée* for viola and orchestra, with Samuel Lifshey (first violist of the orchestra) as soloist. His rendition was beautiful. Following this came the *Swan of Tuonela* by Sibelius, in which Mar. Tabuteau did some excellent work as English horn soloist. The Mozart Jupiter symphony was given a splendid interpretation, as was also the superb *Passacaglia* by Bach (cleverly orchestrated by Mr. Stokowski).

For the Monday evening concert on April 12, the distinguished pianist, Wilhelm Bacchus, was soloist, playing the Schumann A minor concerto for piano and orchestra. It was one of the outstanding events of the season as his playing was completely satisfying from every point of view—poetic interpretation, faultless technic and exquisite tone.

The enthusiasm of the audience was unusual. The orchestral numbers were repetitions of those appearing on the preceding Friday and Saturday programs—*Americques* by Varese (received a little more cordially than at the Friday concert), the *Swan of Tuonela* by Sibelius, and the Bach *Passacaglia*.

The La Scala Grand Opera Company presented *La Bohème* at the Metropolitan Opera House on April 10, with a splendid cast—Graziano Lauro as Rudolph, Joseph Royer as Marcel, Eugenio Sandrini as Colline, A. Cekanovský as Schaunard, Giuseppe La Puma as Benoit, Pietro Calvetti as Alcindoro, Mary Williams as Musetta and Fidelia Campigna as Mimi. All were well chosen for their parts, with Graziano Lauro and Fidelia Campigna standing out particularly in their respective roles. Their voices were excellent and the arias splendidly rendered. It was unfortunate that such fine artists should have been so handicapped by such ragged stage management. The intermissions were unduly long and thereby broke the continuity of the opera. However the enthusiasm of the audience made up for much.

Frances Kilburn, mezzo-soprano, made her debut in a recital at Witherspoon Hall on April 8, before a fair-sized and enthusiastic audience. Her program included a group of songs by Schubert, a French group, four Brahms songs and an English group. The Brahms numbers were perhaps the best, although all were well done and exhibited a voice of particular beauty in the lower registers. Her enunciation was especially good and her stage presence pleasing and utterly lacking in self-consciousness. The applause was enthusiastic and Miss Kilburn responded with some charming encores. She received numerous beautiful bouquets. Coenraad V. Bos was the sympathetic and competent accompanist.

A recital of unusual character and excellence was given in the Academy of Music Foyer on April 15 by Fabien Sevitzky, contrabass soloist. The opening number was a sonata in E major for contrabass, by J. E. Gaillard. Mr. Sevitzky displayed a virtuosity surprising on so large an instrument. An aria from cantata No. 12, and the aria, *My Heart Ever Faithful*, by Bach, were cleverly arranged by Mr. Sevitzky for voice, bass-violin and organ and were thoroughly charming. Veronica Sweigart, contralto, gave a splendid rendition of the voice part with its heavy demands upon the singer's breath control and general musicianship. Other evidences of Mr. Sevitzky's artistry were his transcriptions of the Chopin Etude No. 19 and Liszt's *Liebestraume*. His tone is exquisite and at times approached the quality of the violin. His audience was close to breathless

as the last note of the *Liebestraume* died away. Miss Sweigart sang a group of Tschaikowsky songs beautifully, and graciously acknowledged the prolonged applause with an encore. In addition to a voice of unusually rich and smooth timbre, this young singer has a charm and simplicity of manner which is captivating. The closing number, played by Mr. Sevitzky, was a concerto by S. Koussevitzky which displayed the wonderful possibilities of the contra-bass as a solo instrument, and was played with all the finesse which marks this unusual soloist's work. Dorothea Neebe Lange provided the difficult accompaniments on piano and organ with an ease and artistry which were delightful. M. M. C.

Kurt Weill's First Opera has Dresden Premiere

DRESDEN.—Kurt Weill, talented young pupil of Busoni, whose *Frauentanz* was performed at one of the Salzburg I. S. C. M. festivals, has just had his first opera performed in Dresden. It is called *The Protagonist* and is based on Georg Kaiser's play of that name. Besides being very dramatic the story is psychologically complicated and somewhat beyond the reach of an inexperienced opera writer. The music shows great promise, however, and was received with



"In Miss Peterson's singing there was to be found much enjoyment and keen artistic pleasure."

The New York Evening Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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a sufficient mixture of applause and hisses to augur well for the composer's future. Fritz Busch gave the work a wonderful performance, while the acting of Kurt Taucher, just returned from America, and Elisa Stuenzner in the leading roles aroused great enthusiasm.

LA FORZA DEL DESTINO With NEW TEXT

Franz Werfel, the author of the novel entitled *Verdi*, has begun a good work that is to be hoped will be carried on. He has rewritten the text for Verdi's *Forza del Destino*, which was given in this new form here recently. The performance was superb and won immediate favor both with the press and public. For Easter we were treated to three performances of *Parsifal*.

In the concert field two welcome visitors have been Yvette Guilbert and Elena Gerhardt. The rising young pianist from Rome, Carlo Zecchi, scored a brilliant success, as did the tenor Erich Reichelt in Schubert's *Winterreise*. And, for variety, Mary Wigman gave an evening of new dances.

A. I.

The Marmein Dancers in Demand

The Marmein Dancers were engaged for a special performance with the Woman's Club at Wellsville, N. Y., April 26. They have been engaged for the Newark Festival on the evening of May 6. Recently they appeared at Carnegie Hall, New York City, with the New York Symphony Orchestra; also at the Academy of Music in Brooklyn and at the Academy of Music in Philadelphia. In each instance they won an unusual success.

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WOOD AND BOULT CLOSE
LIVERPOOL SYMPHONIC SEASON

Ravel as a Pianist

LIVERPOOL.—The last two concerts of the Philharmonic Society were directed by Sir Henry Wood (who is again to visit America soon) and Adrian Boult, the conductor of the Birmingham Municipal Orchestra. Boult's task was a revival of Bach's St. Matthew Passion, and provided a worthy epilogue to the eighty-seventh season of the society. Wood's program was very attractive, its variety and quality being in equal ratio. Joaquin Turina's *La Procession del Rocio*, illustrating an Andalusian religious procession, made a most favorable impression, as did also Maurice Ravel's Mother Goose suite and Igor Stravinsky's fantastic *Petroushka*. Arthur Catterall played Dvorák's violin concerto on the same occasion; to my mind the charm of this work lies in the orchestration.

Less fortunate was an earlier concert of Sir Henry Wood's, when he presided over an orchestra of one-hundred and eighty players, the occasion being in aid of the funds of the Musician Union. I must confess that, much as I admire him, I am unable to condone his arrangement of Bach's organ Toccata in F, which in many ways is unsuitable in this guise, and when the "noise" was augmented by the wretched organ, not only out of tune with itself but with the normal pitch, the result was anything but satisfactory. But these were atoned for by vivid renderings of the Oberon overture, the Lohengrin prelude, and Schubert's Unfinished Symphony. A new soprano pupil of the conductor—Gladys Cole—revealed a fine voice and considerable taste on this occasion in Mozart's Non temer.

RAVEL NOT SO GOOD AS A PIANIST

The concluding event of the Mossel series for this season was a concert by Maurice Ravel. His program contained many of his own works including a piano duet arrangement of the Mother Goose suite. Unfortunately, the eminent Frenchman's pianistic talent is not on a level with his creative ability. A better interpretation was given some of his songs by Dorothy Silk, while a number of violin and cello pieces were ably rendered by Zino Francescatti and Gerard Heking.

The conclusion to another series, namely the fourth season of the Young People's Orchestral Concerts was conducted by Gordon Stutely. A large audience was attracted by the program which included Weber's *Concertstück*, excellently played by the American pianist, Marguerite Stilwell.

FROM BRAHMS TO BAX

A third series, that of the Welsh Choral Union, was closed with Brahms' *Requiem*—the first performance of that work in twelve years. A recent interesting visitor was Elena Gerhardt, who was in excellent trim and responsible for much pleasure. A concert by the Léner String Quartet has also been quite a feature, but the lofty auditorium where they played is no place for such a delicate medium. Under the auspices of the British Music Society a notable departure from the beaten track was taken the other night when a string quartet, harp, flute, oboe and clarinet joined forces in rendering a group of modern compositions. The principal items were Maurice Ravel's *Septet*, Gustav Holst's *Fugal Concerto* and Arnold Bax's *quintet*. The executants were mainly drawn from the Halle and Philharmonic orchestras as well as other professional sources. W. J. B.

Von Doenhoff's Trio for Piano, Violin and Cello

Trios for piano, violin and cello are not published in America every day, so the appearance of the new work by Albert Von Doenhoff is an event worth chronicling. There are few trios as easy and yet sound as well as this work in E minor. It is an excellent number for commencement or conservatory program; it is in three movements, with a slow movement sounding like a song without words, no octaves for the piano, and is easy, melodious and effective. It has been played at Hunter College, New York, and at an Ethical Culture Society service, by Carl Deis, Mr. Wolfson and Mr. Stoeber, of the Lenox Quartet. Alexander Lambert, August Fraemcke, Walter Kramer, and others have praised it warmly in letters to the composer.

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April 1-3, 1926.

Soloist With Orchestras

"Carlos Salzedo appeared in a symphonic poem of his own composition for harp and orchestra, entitled 'The Enchanted Isle.' Like all of Mr. Salzedo's compositions, the work is modern in style, feeling, and harmonization. It is free in form and the harp part is treated in the nature of an obligato rather than a pure solo instrument, although in the course of the work every possible resource of the instrument, in technique and in variety of tone color is exhibited, Mr. Salzedo holding that there are thirty-seven color variations possible on the harp. Aside from the merits of the composition the performance was a superb example of harp playing in execution and in power and delicacy of tone according to the demands of the various sections. The composition as such is exceedingly interesting and the orchestration is effective, showing a thorough knowledge of the different instruments and their possibilities of blending or of contrast with the harp and with each other."—*Phila. Public Ledger*, Nov. 21, '25.

"The harpist displayed that marvellous virtuosity which has made him internationally acclaimed."—*Phila. Record*, Nov. 21, '25.

"Salzedo's 'Enchanted Isle' Musical Gem." (Headline.)—*Washington Times*, Nov. 25, '25.

"Carlos Salzedo again demonstrated his mastery of the harp in Debussy's 'Danse Sacré' and 'Danse Profane'."—*N. Y. Eve. Post*, Dec. 14, '25.

"Salzedo delighted the large audience."—*Syracuse Journal*, Jan. 4, '26.

"Mr. Salzedo has succeeded in bringing the harp into great promise through his incomparable virtuosity."—*Detroit Free Press*, March 29, '26.

"Carlos Salzedo, the foremost harpist of these later days, brought out all that there is of beauty and all that there is of sweetness and purity of tone last night at Masonic Hall."—*Cleveland Times*, April 2, '26.



In Concert and Recitals

"Carlos Salzedo whose mastery of the harp is a never-ending sensation, was the co-artist with Elisabeth Rethberg in this delightful musicale, his playing producing the usual impression and many of his selections being so familiar to his auditors that intense enthusiasm was evoked on hearing them so wonderfully played by this artist."—*Phila. Record*, Nov. 24, '25.

"Sharing the program with Schumann-Heink was Carlos Salzedo, who played celestially on the harp various transcriptions of his own, one group of old dance rhythms, and another of favorite melodies."—*Chicago Daily Tribune*, Nov. 11, '25.

"Mr. Salzedo is a player of the harp in the most exacting meaning of the term. There is in his playing not only technical mastery and tonal variety but his love for the instrument and his belief in its possibilities give it special character."—*Chicago Evening Post*, Nov. 11, '25.

"Salzedo proved himself a master of the harp and of composition for his instrument. He discovered a rich mine for most listeners. I think the harp has never been so interesting to Los Angeles music lovers."—*Los Angeles Daily Times*, March 19, '26.



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NEW YORK CONCERTS

APRIL 19

Maria Verda

On April 19, at Aeolian Hall, Maria Verda made an excellent impression upon her listeners, as well as the New York press, by her delightful and artistic recital. Her program was unique and offered much variety, including well selected numbers in all of which she revealed a brilliant soprano voice, of fine timbre, which she used with skill and intelligence. Her diction was clear and distinct, and her interpretations of the various works showed careful study and preparation. Miss Verda is indeed an artist of real merit, and should go far in her profession. Richard Hageman was at the piano and, as always, proved a valuable addition.

Joseph Kayser

Possessing splendid diction and excellent vocal technic, Joseph Kayser, in his Chickering Hall recital of April 19, gained the admiration of his hearers with his Purcell, Quilter and Hopkinson old time songs, as well as the Handel Raging Flames aria. Following songs in German and Italian he responded to warm applause with Love Me or Not (Secchi), and later sang the Negro Romeo as an encore after the Spirituals. Earth is Enough (by Claude Warford, his teacher) was so well sung that it had to be repeated. There was a fine audience, very appreciative, and the singer's smoothly flowing tones were greatly admired. Willard Sektberg played sympathetic accompaniments.

APRIL 20

Paula Fire

Paula, Fire, lyric soprano, presented several groups of songs in recital on April 20, in Aeolian Hall. She was greeted by a large audience which thoroughly appreciated the many artistic efforts, the young singer had to offer. Her voice is of a light, sweet, and tuneful quality, and she possesses sensitive understanding and appreciation. On this occasion her program was made up of numbers by Mozart, Bach, Beethoven, Schubert, Brahms, Lully, Widor, Bachelet, Rachmaninoff, Elgar, Griffes and Hageman. Miss Fire was heard to particular advantage in the Non so Più (Mozart), Die Forelle (Schubert), and Where Corals Lie (Elgar). In these especially her voice had a freedom and lovely flowing naturalness which are the particular assets of her vocal equipment. Miss Fire had the advantage of having Richard Hageman as her accompanist, and his playing added ma-

terially to the evening's enjoyment. She is a product of the Esperanza Garrique New York studios.

Rubinstein Club

With unusually beautiful decorations, including flags of all nations and a brilliant assemblage of members and guests, the April 20 concert of the Rubinstein Club, William Rogers Chapman conductor, at the Waldorf Astoria Hotel, proved by far the finest of the season. Muriel La France, protégée of Galli-Curci, was soloist, singing Rossini and David coloratura airs with flute, to warmest applause. Violinist Radinoff played splendid solos, and John Amadeo added flute numbers, delighting everybody. The Choral sang various part songs in very best style, and accompanists of the occasion were Katherine Childs, Bertha Rich, Alice Shaw and Louis Dressler. At the closing musicale, April 10, in the Astor Gallery of the Waldorf-Astoria Hotel, the program was entirely American, given in costume, with stage settings, from the early American to the present period. The artists were Crystal Waters, mezzo soprano; Joanne de Nault, contralto; David Daca, baritone; Bernard Ocko, violinist, and the accompanists were Maida Veeres, Harold Vincent Milligan and Everett Tutchings, all from the American National League. Mrs. Marx Oberndorfer gave an address on American Music.

Gabrilowitsch-Lenox String Quartet

Ossip Gabrilowitsch was heard in recital on April 20, with the Lenox String Quartet, and as usual delighted his audience immeasurably. His name was sufficient to attract to Town Hall a capacity crowd, which came expecting to be thrilled, and departed reluctantly. Gabrilowitsch's perfectly amazing technic, crystalline tone, and superb musicianship were never more in evidence than on Tuesday evening. He was heard in two numbers—the Beethoven quartet for piano, violin, viola and cello, op. 16, in E flat major, and the Schubert Trout Quintet, one of the loveliest compositions of that master of melody. Particularly fine opportunities for pianistic pyrotechnics were offered in the Scherzo and the Allegro Giusto of the final movement, of which Gabrilowitsch made the most. The Lenox organization was augmented in the Schubert opus, by Ludwig Manoly, double bass of the Philharmonic Orchestra.

The Lenox Quartet—which comprises Wolfe Wolfinsohn, first violin; Edwin Ideler, second violin; Herbert Borodkin viola, and Emmeran Stoerber, cello—is a thoroughly proficient and musically body. Their performance on this occasion was remarkable for its fluency, tonal purity, precision of attack, and a truly exquisite sense of unity of interpretation and balance. Their playing of the Romance movement of the Brahms quartet in C minor was an especially fine study in subtlety and color.

String Orchestra at Wanamaker Auditorium

The fourth and last concert of stringed instruments, using the Rodman Wanamaker collection, took place April 20, in the Wanamaker Auditorium, when a score of Philharmonic players were heard in classical and modern works (Tschakowsky), Henry Hadley conducting. Scipione Guidi played the Swan violin in old-time works, Charles M. Courboin gave much admired organ solos, and Dr. Russell, who, as head of the music at the Wanamaker Auditorium, arranged these enjoyable affairs, was at the piano. The invited audience overflowed into the outer lobby, and the closest interest was again manifested. The affair was broadcasted from WJZ.

Paul Robeson and Lawrence Brown

At the studio of Frantz Proschowsky, 74 Riverside Drive, April 20, Paul Robeson, bass, and Lawrence Brown, composer-pianist, both colored, gave a recital of Negro music which not only delighted the goodly gathering, but also aroused the keen interest of a number of well known critics and musical managers present. Mr. Robeson was prevented from giving his New York recital a day or two earlier because of a severe cold, and on this occasion he evidently felt restrained from letting his voice out. Nevertheless he interpreted all of his numbers artistically, and made each one of them a real treat to hear. Three of his groups were Negro spirituals, and one was made up of Negro secular songs. Needless to say it was in the spirituals that he scored most emphatically, one of the best of all being J. Rosamond Johnson's Lil' Gal. Mr. Robeson has a big and

beautiful voice, which he uses with great skill. His program showed the result of thorough study and careful coaching.

Mr. Robeson certainly made an excellent choice in his selection of Mr. Brown as collaborator. A great many of the spirituals were arranged by him, and so cleverly made that the audience could not hear enough of them. In two of the selections Mr. Brown sang an obligato part with Mr. Robeson, these being among the most delightful features of the program. Mr. Robeson has been coaching with Mr. Proschowsky for some little time, and undoubtedly the success of this program was in no small part due to the experienced advice of this well known teacher.

Roosevelt Recital

The last of the series of concerts at the Hotel Roosevelt, presented by Beckhard & Macfarlane, Inc., took place on April 20, before a large and enthusiastic audience. Sophie Braslaw was scheduled to appear, but owing to indisposition was unable to do so, and Nina Morgana, soprano of the Metropolitan Opera, took her place. Miss Morgana sang beautifully, and in her three groups of numbers, including operatic arias and songs by various composers, she again upheld the fine impression which she had already created for herself by her artistic performances. She was heartily received and won many deserved encores. The instrumental soloist was Efrem Zimbalist, violinist, who was heard in compositions by Kreisler, Glinka-Zimbalist and other well known composers. He played exquisitely, and his large tone, full of depth and rich quality, rang out clear and clear in the large auditorium. It was indeed a pleasure to hear two such splendid artists as Miss Morgana and Mr. Zimbalist as the final offering of the Roosevelt concerts. Kathryn Kerin was accompanist for the soprano and Emanuel Bay was at the piano for the violinist.

APRIL 21

New York College of Music

Playing and singing for the first time in the cosy Guild Hall, Steinway Building, students of the New York College of Music, Hein and Fraemke, directors, were heard, April 21, in a program of violin, vocal and piano numbers, closing with the Garden Scene from Faust. Elizabeth Neusch showed range of voice and expression in O Don Fatale, and the trio movement by Mendelssohn, in D minor, played by Martha Mahlenbrock, Luella Lindsay, and Elsa Cash was excellently done. Janette Halperin has considerable piano technic, and Elfrieda Andrae's soprano voice was clear and effective in the Freischütz aria. Sam Kramer is one of the best of the College's violinists, showing this in works by Bruch and Ries. Elsa Bertschinger sang Elsa's Dream very well, and participants in the Garden Scene were Evelyn Schiff, Elizabeth Neusch, Carl Jiencke and Victor Rola, who sang excellently. The accompanist placed the singers in the very best possible light. June 18 is the date of the annual commencement concert.

Hans Merx

An attentively listening audience heard the second Schubert evening of Hans Merx, at Chickering Hall, April 21, the program consisting of the seventeen songs comprising Die Winterreise. Knowing his text and music thoroughly, Mr. Merx attained attention from the outset, his expressive nuances giving true worth to the deeply felt songs. N. Val Peavey played accurate and sympathetic accompaniments.

Pasquale Ferrara

On April 21, at Aeolian Hall, Pasquale Ferrara, dramatic tenor and pupil of Ferruccio F. Corradetti, won a marked success with his delightful and artistic program given before an appreciative audience. His numbers were well selected and of much variety. In his singing he revealed a voice of good quality, with plenty of volume and a sympathetic tone quality, all of which he used with intelligence. He received a deserved ovation and won excellent commendations from the press.

He was assisted by Bess Perry, lyric soprano, and Giuseppe Adami, violinist. Mr. Adami gave numbers by Viotti, Fassini-Camossi and Castelnuovo-Tedesco, which he played with exquisite taste and fine musicianship. He was indeed a genuine treat and shared greatly in the honors of the evening. The concert was thoroughly enjoyable.

APRIL 22

Evelyn Chellborg

Evelyn Chellborg, lyric soprano, gave a recital at Chickering Hall, on April 22, accompanied by Charles Albert Baker. She sang four groups of songs in three languages, giving English old-time works at the beginning instead of the almost inevitable Italian, also some Brahms and Strauss, four modern French pieces and five modern English or American pieces—Watts, Wood, Quilter, Rasbach and Scott. She proved to have a voice of charm which was well managed, and she sang with serious intent and understanding. A singer well worth hearing, who will undoubtedly be heard when she manages to get a start in the concert world—no easy matter now-a-days even for those of such ability!

American Academy of Arts and Letters

A concert of American music (some of it American!) by American artists was given at Carnegie Hall, on April 22, under the auspices of the American Academy of Arts and Letters. The artists were: Mme. Charles Cahier, contralto; Ruth Breton, violinist; Fred Patton, baritone; John Powell, pianist, all of them born in America, and the music was by Loeffler, born in Alsace; Walter Damrosch, born in Germany, and the following Americans: Powell, Chadwick, Carpenter, Homer, Hadley, Brockway, Burleigh, Kelley, Edward Harris, MacDowell and Sowerby. There was every reason to be proud of these composers, and proud, equally, of the artists by which they were interpreted, nor should one forget the accompanists, Kurt Ruhrseitz, Walter Golde and Charles Baker. Comment seems to be unnecessary, except to ask why Damrosch and Loeffler should have been included on the program, and why—which is still far more important—music by American born composers should have to have a special concert for its rendition?

The music heard on this occasion was of such uniform excellence that it might and should take its place side by side.

(Continued on page 24)

FREDERICK JACOBI
"STRING QUARTET"Performed by the
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IN SAN FRANCISCOBy the
LENOX QUARTET IN NEW YORKBy the
FLONZALEY QUARTET IN NEW YORK, CLEVELAND, STAMFORD, NEWARK, CHICAGO, NORTHAMPTON, BOSTON AND HAVANABy the
VENETIAN QUARTET AT A CONCERT OF THE CORPORAZIONE DELLE NUOVE MUSICHE IN ROME

To be Published by the Society for the Publication of American Music

"Another Triumph in Recital"

LILLIAN HUNSICKER

in Allentown, Pa.

"Just one week after her triumph at Aeolian Hall, New York, Lillian Hunsicker was hailed and accorded an ovation here, when she appeared in recital last night. . . . The large auditorium was practically filled with an enthusiastic and delighted audience. Mrs. Hunsicker a gracious and excellent singer. . . . beautiful voice . . . true artist . . . program well arranged . . . splendidly interpreted . . . audience loath to leave at finish . . . obliged to respond with encore, and still another one. In fine voice, tonal quality pronounced never so exquisite, her charming sincerity of interpretation never so delightful. . . . Sang with perfect ease and ability . . . charmed with folk song . . . in which she is so superb."

Delicacy and yet colorful beauty of voice well portrayed. . . . manner in which soprano sang the various types of songs, in which she depicted the varying moods and sentiments of the composers is remarkable. . . . Final number particularly fine, it was 'Love-tide of Spring,' Glazounow-La Forge, and it was then that audience veritably 'went wild.' Frank La Forge added much to the pleasure of the recital."—The Allentown Morning Call.

Lillian Hunsicker, soprano, whose recital was an eagerly-awaited event in Allentown, reached heights seldom attained in this city last night when she appeared before an appreciative audience which filled to capacity the spacious High School auditorium.

The soprano, her voice clear, sympathetic and filled with perfect dramatic expression, was at its best. Her voice had the tone of soft silver bells. Frank LaForge is the perfect accompanist.—Allentown Chronicle and News and Evening Item.



400 Knabe Building, 437 Fifth Ave., New York, N. Y.

"An artist in the true sense of the word"

JOAN RUTH

Soprano of the Metropolitan Opera Co.

"She was mistress of all the roles she essayed"

The surprise of the evening was the appearance of Miss Ruth. It was evidence at once that there has arisen a new voice of marvelous, ingratiating freshness, of singularly clear and bell-like quality. Add to this a large range, an excellent stage manner, a goodly supply of musical intelligence — the picture of Miss Ruth is sketched.—*The Boston Evening Transcript*, February 26, 1926.

The girlish, naive appearance of Mme. Ruth beguiles her important position in the musical world. But to hear her sing is to fully realize that she has not been misplaced. She is possessed of a fresh, clear, brilliant voice of excellent quality.—*The Boston Traveler*, February 26, 1926.

She has a pleasing soprano voice, a fine stage appearance; and above all, she has youth and the appearance of youth, which most prime donne lack.—*Cleveland News*, March 10, 1926.

One must search for adjectives to describe the voice of the youthful Joan Ruth, who made a most charming Juliet, a most alluring Mimi and a most entrancingly youthful and naive Gilda. The upper register, clear and flute-like, is flawless. One may safely predict that here is one American-trained singer who will become a star of the first magnitude in opera.—*The Cleveland Times*, March 10, 1926.

Engaged by Cincinnati Summer Opera Company to sing Martha, Gilda, Violetta, Lucia, etc.



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Joan Ruth gave delightful impersonations of three great operatic heroines. She was particularly adapted physically as well as vocally. And then she sings well. Her voice has a trilling bird-like quality in its middle and upper register. Low tones are warm and colorful.—*The Akron Beacon-Journal*, March 3, 1926.

She demands first place because so young, she has arrived. There was the rare glow of an unfolding flower about the quality of her voice. Here is an artist in the true sense of the word, who is a Juliet of 16, a Mimi of appealing sweetness, a Gilda who looks out with wonder upon the world of romance.

Joan Ruth was a lovely picture. But a greater charm was the soft cadence of her voice, its ebb and flow, its color and withal the poise of her well modulated phrases in tone and diction.

Today she is surely on the threshold, as lyric singer of quite faultless art, of a career that may ascend many heights. *The Washington Times*, March 16, 1926.

Miss Ruth is a petite, sweet-faced young woman with more than ordinary merit in her clear, bell-like voice with its coloratura qualities. She was mistress of all the roles she essayed. There was much sweetness in Miss Ruth's singing of the famous song (Caro Nome) last night. With agile grace her tones rose higher and higher in trill and grace notes and daring portamentos. It was her big success of the evening.—*The Washington Post*, March 16, 1926.

Miss Ruth's Art Superb—It was certainly satisfying to find Miss Ruth such an able singer. She is an American singer who, through the customary routine of hard work and perseverance, has put herself with an increasingly big mark on the musical map.—*The Washington Star*, March 16, 1926.

GOTHAM GOSSIP

VAN YORX CONDUCTS MEN'S GLEE CLUB

The closing concert of the Mount Vernon Men's Glee Club, April 15, was as usual conducted by Theodore Van Yorx, and was quite the musical climax of the season there. Most of the choral numbers were by American composers, including Buck, Stephens, Avery, Lester, Bullard and Sanderson, while the tenor solos sung by Harry Kemp also contained the names of the American composers, Cox, Wood and Loehr. W. R. Dallow was accompanist, and the Mount Vernon male quartet was also heard in numbers by Mana-Zucca and Moore.

Mr. Van Yorx recently visited thirty male singers' clubs, conducting each, and immensely enjoyed the experience. His studio is a place of much activity, for many leading singers are his pupils.

DR. DICKINSON'S CHOIR GIVES THE CREATION

Haydn's Creation was sung April 25, by the choir of the Brick Church under the direction of Clarence Dickinson, with Inez Barbour, Rose Bryant, Charles Stratton and Frank Croxton as soloists. This is the last oratorio of the present season at the Brick Church.

MACDOWELL WOODLAND SCENES AT BALDWIN RECITAL

MacDowell's To a Wild Rose, A Deserted Farm, and To a Water-Lily were played, April 21, by Samuel A. Baldwin at his 107th public organ recital at City College, and Stoughton's Within a Chinese Garden was also on the program. The recitals for this season will close May 9.

RANDEGGER RECITALS IN HIGH SCHOOLS

G. Aldo Randegger gave a recital of classic and modern piano pieces at Morris High School, April 22, and a similar one at P. S. 45, both in The Bronx, April 28. Mayor Walker is expected as guest of honor at the May 15 luncheon of the N. Y. Public Lecture Association, under whose auspices these lecture recitals are given.

Klenau Under Judson Management

It is interesting news to learn that Paul von Klenau is now under the management of Arthur Judson. Klenau is the well known Danish composer-conductor, who is permanently in charge of the Singakademie Chorus in Vienna and the Danish Philharmonic Society of Copenhagen. He has repeatedly appeared as guest conductor with the Vienna Philharmonic Orchestra, also in Frankfort, Munich, London, etc. For two consecutive seasons, 1925 and 1926, Klenau has acted as guest conductor with the Royal Philharmonic, London, and negotiations are already under way for appearances with the London Symphony Orchestra next spring. In connection with Mr. von Klenau's recent conducting of Brahms' Tragic Overture, Bartok's Dance Suite and Delius' Eventyr in London, the Star critic waxed enthusiastic over the "great dramatic fire" of the "excellent performance." The Manchester Guardian praises the Danish conductor's "caressing touch required to mould each exquisite phrase." Ernest Newman states that Klenau "threw himself heart and soul into the Delius work;" the Sunday Express describes Mr. Klenau as "a great Dane," and the Musical News and Herald pays homage to "Mr. Klenau's distinguished and proved merits."

Ukrainians Under Block & Endicoff

By special arrangements made with Max Rabinoff, Block & Endicoff will have the exclusive management of the transcontinental farewell tour next season of Alexander Koschetz' Ukrainian National Chorus. The new management has taken over all existing contracts made by Mr. Rabinoff and will book the remaining short time that is still open during the twenty weeks' tour. With many applications on hand, awaiting adjustments of dates, it is anticipated having the entire tour booked solidly within a comparatively short time.

With the addition of the chorus to its roster of noteworthy-artists and attractions which include Mikhail Mordkin and his Russian Ballet, Mischa Elman String Quartet, Benno Moisewitsch, Johanna Gadski, Germaine Schnitzer, Letz Quartet and Horace Britt, the offices of Block and Endicoff are set for a most active season commencing next October.

Institute of Musical Art Graduation Recitals

Martha Halbwachs, candidate for the Certificate of Maturity at the Institute of Musical Art, gave her piano recital at the Institute, April 15. She played a program consisting of the Chromatic Fantasy and Fugue by Bach; Variations of a Minuet by Dupont, by Mozart; Sonata in A flat major, by

Beethoven; and a group from Schumann, Brahms, Chopin and Liszt.

On April 23, Maude Kindred, candidate for the same degree, gave her recital. Miss Kindred played the Organ Prelude and Fugue in A minor, Bach-Liszt; Sonata in A flat major, Beethoven; Rondo in A minor, Mozart; Grille, Schumann; and Polonaise in E major, Liszt.

A students' recital was held at the Institute, April 17, with a program by Hildur Leland, Helen Croll, Ruth Norman and Mignon Fox, pianists; Virginia Coy and Rose Slatkowitz, violinists; Ruth Williams, singer; and the Choral Class of the Bohemians Club.

Every effort was made to induce the insurance company to refund part of the sum in view of the exceptional circumstances, with the result that a refund of \$350 for whatever expenses might have been incurred in winding up the Moszkowski estate was obtained. Mr. Schelling turned over this refund to the Fund for Needy Musicians of the Bohemians Club.

Those in charge of the Moszkowski benefit regret exceedingly that the effort to help Moszkowski was not more successful, but he was aware of what had been done in his behalf and was greatly cheered by the knowledge that so many great artists had come to his assistance.

Patton Engaged for Summer Opera Season

That Fred Patton has been engaged for a season of eight weeks in grand opera at the Cincinnati Zoo, beginning June 20, will not come as a surprise to those who have been following his various activities for the past few seasons. He is conceded to be an outstanding oratorio, recital and concert artist; but he has not been content to rest upon his laurels already won, and has reached out for other and larger fields to conquer. To that end he has devoted all his spare time to the preparation of leading operatic roles, with the result that to date he has fulfilled important operatic engagements with the Philadelphia Civic Opera Company and the Washington (D. C.) Grand Opera Company, the Zuro Opera Company, the Canton (Ohio) Civic Opera Company, the City of New York Municipal Opera Company, and several others.

His present engagement at the Cincinnati Zoo represents the climax of the noteworthy series of successes he has achieved in Cincinnati since his first appearance there as soloist at the Biennial Festival last May. He was engaged for the festival as the result of a private audition with Frank Van der Stucken, director of the festival; and his appearance on the opening night in Elgar's Dream of Gerontius was acclaimed by the Cincinnati papers as a distinct personal triumph. An unknown quantity in Cincinnati the night before, he awoke to find himself literally famous in that city of discriminating musical taste. Patton's subsequent appearances at the festival in a variety of parts excited equally enthusiastic comment, so that when the festival was over at least of the newspapers conceded that "Patton's success had not been equalled in recent years by any newcomer." Other works, beside the Dream of Gerontius, in which the baritone appeared, were Bach's St. John's Passion, Pierne's St. Francis, Wagner's Parsifal (Titrel), Tannhäuser (Wolfram), and Die Meistersinger (Sachs).

As a result of his success at the festival, he was engaged by the management of the Zoo for a week in July as soloist with the Cincinnati Symphony Orchestra. His success with the orchestra was immediate, and before leaving he was reengaged for another week in August. While fulfilling this return engagement the baritone was reengaged by the management of the Festival Chorus to be soloist in the gala Christmas performance of the Messiah; whereupon the management of the Cincinnati Community Radio programs, learning of this, immediately engaged Patton to broadcast the programs of songs on December 28, this proving to be, as was to be expected, a "magnificent success."

Thus, adding up these various engagements, it will be seen that Patton's present contract for the opera season at the Cincinnati Zoo represents the baritone's sixth appearance in Cincinnati in a little over a year. His will be leading roles, notably Amonasro in Aida, Sharpless in Butterfly, Escamillo in Carmen, Athanael in Thais, Telramund in Lohengrin, Wolfram in Tannhäuser. And by the close of the season the artist's repertory actually performed will comprise more than twenty roles, which in addition to those already mentioned, include the King and Ramfis in Aida, Zuniga in Carmen, Ferrando in Il Trovatore, the High Priest and Abimilech in Samson and Delilah, the Herald in Lohengrin, Alberich in Das Rheingold, Sparafucile and Monterone in Rigoletto, Mephistopheles in Faust, Don Basilio in the Barber of Seville, Alfio in Cavalleria Rusticana, and Tonio in I Pagliacci.

Glazè Pupil Makes Fine Impression

Misail Speransky, baritone of the Moscow Art Studios, which has had a long run at the Jolson Theater in New York City and which is at present on tour, has won many favorable press criticisms in Philadelphia, Washington and Chicago after his singing Lucas in Carmencita, Mr. Speransky has been under the excellent guidance of Gita Glazè, and has made such rapid improvement that those who have had the pleasure of hearing him before he studied with her now immediately recognize the marked change. Mr. Speransky sings his roles excellently, and is to be commended upon for his fine acting.

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"MUENZER TRIO PRESENTS BEST CHAMBER MUSIC HEARD IN MARQUETTE."—*Daily Mining Journal.*

"THEY HAVE AN ENSEMBLE."—*Chicago Evening Post.*

"RARE EXCELLENCE MARKS PROGRAM BY MUENZER TRIO."—*Toledo Times.*

"TRIO IS COMPOSED OF THREE EXCELLENT MUSICIANS."
—*Chicago American.*

"TRIO DELIGHTS AUDIENCE."—*Helena, Montana.*

"AN ORGANIZATION OF RENOWN AND SPLENDID ATTAINMENT."—*Jacksonville News.*

"MASTERY SHOWN BY MUENZER TRIO."—*Fort Wayne Journal.*

Everyone attending the concert given last evening by the Muenzer Trio at the Little Art Theater under the auspices of the Woman's Club League of this city, remarked upon the perfection of artistry displayed in all the numbers presented. The three artists gave Fort Wayne one of the most enjoyable musical evenings of the season.—*Fort Wayne Journal Gazette.*

Playing together for several years, as they have, there is not the least sense of tension in their music. They are sure of their score and each other.

Marquette is most fortunate in having been permitted the privilege of listening to last night's chamber music. It is to be hoped most devoutly that this will not be the last visit from the Muenzer trio.—*The Daily Mining Journal, Marquette.*

These young Hotspurs make music of more intense variety than do most chamber music bodies. Too often chamber musicians play as if their delicate art were a theory, which they advance as a possible reality dependent upon things not definitely proved.—*Chicago Journal.*

Delightful playing.—*Chicago Tribune.*

They have acquired the art of submerging their individual gifts into a cohesive tonal mass, so that their playing blends in tone color and the ensemble is perfect as to accent and rhythm.—*Chicago Daily News.*

Perfection of ensemble, which is the artistic end of all chamber music.—*Chicago American.*



Hans Muenzer, Violin Hans Koelbel, Cellist
Rudolph Wagner, Pianist

The Muenzer Trio now counts the sixth year of its existence, but plays as well as though it were the sixteenth or sixtieth, combining the spirit and enthusiasm of youth with the insight and judgment of maturity.—*Chicago Herald and Examiner.*

The Muenzer Trio displayed almost incredible artistry and ease through all of the program. Of the good qualities of this trio almost the best is the perfect union achieved when unison is needed. Almost effortless, also, were the climaxes, indicating a mastery of the medium.

"You may quote me," said W. W. Norton, director of the Flint Community Association, "as saying anything you want about this group. I think they are far superior to anything in their line that I have ever heard. I think they are far superior to the Flonzaley Quartet. Especially in purity of tone."—*Flint (Michigan) Daily Journal.*

A musical organization of superb qualities, the most artistic of its kind ever heard in Sterling—such was the impression left with a large audience Monday evening by the Muenzer Trio, last of the regular numbers of the Artists course. Those who had fears of a stately, classic performance found that the concert had those qualities but so admirable was the skill of the artists individually and so brilliant the ensemble that an instant appeal was made to all auditors and a spontaneous burst of applause followed the first movement of Beethoven's Trio in B flat Major. From that moment on the trio had the sympathetic and enthusiastic interest of the audience.—*Sterling Advocate, Sterling, Colo.*

Toledo has had little in the way of chamber music and for this reason last night's program was doubly welcome. And the enthusiasm evidenced by the audience was sufficient proof that this type of music is welcome when presented by such a group.—*Toledo Times.*

The Muenzer Trio was organized, its publicist avers, in 1918, which statement seems of no great importance until you have heard this remarkable group play. And then it seems incredible. That such perfection of ensemble musicianship could have been achieved in less than a decade or so is more than rather remarkable. These three young musicians gave in Notre Dame Hall Thursday evening one of the finest concerts the current season has brought to Toledo.

Here was chamber music at its fascinating best, three instruments perfectly co-ordinated, played as though, through some ingenious mechanism, by one man. The intimate harmonies made possible by this combination—violin, 'cello and piano—were developed with faultless technique, unerring precision and flawless tone.—*Toledo Blade.*

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4832 Dorchester Avenue, Chicago, Ill.

April 29, 1926



Photo by Ira L. Hill's studio

FRIEDA WILLIAMS Soprano

**Recital, March 2
TOWN HALL, NEW YORK**

SOPRANO'S FIRST RECITAL IN NEW YORK IS GREATLY ENJOYED. The Schubert group seemed by their gentle, even flow to suit the vocal requirements of the singer better than the Italian songs. The four American numbers by Richard Hageman, who gave invaluable assistance at the piano, were greatly enjoyed.

—New York Times.

MISS WILLIAMS PLEASES AUDIENCE. Soprano presented a program of admirable selections. The singer was charming to see and she disclosed a voice with some knowledge of style, evidently acquired from good coaching.

—New York Sun.

FRIEDA WILLIAMS IN AGREEABLE SONG RECITAL. Was successful with her French, and the English songs of the ballad type seemed to suit her best of all. The enthusiastic audience was lavish with applause and flowers.

—New York Herald Tribune.

YOUNG SINGER GAINED A CREDITABLE SUCCESS. Miss Williams is a prepossessing personality, who has a lovely soprano voice of good timbre, which gains in volume with decided assurance. The perfect intonation and the ease of enunciation were strongly apparent in the lyric offerings. Also grace and humor are outstanding features of her delivery. Diction was excellent in all offerings, German, English, French and Italian.

—New York Staats-Zeitung.

Frieda Williams gave her first public song recital before a large audience, sang with beautiful clear voice and artistic expression gaining much applause for her rendition. Also her personal appearance made a sympathetic impression. Those present not only applauded her work but recalled her many times.—New York Herald-Tribune.

She disclosed vocal powers of a persuasive, commanding sort and has got possession of certain things that signify the musician. Better than merely producing fine sound, she communicates thought. She makes her songs a means of exercising power.—Christian Science Monitor.

402 Knabe Bldg, 437 Fifth Ave., New York

AMARILLO ENJOYS THE PANHANDLE MUSIC FESTIVAL

AMARILLO, TEX.—The Panhandle Music Festival, under the direction of Emil F. Myers, which took place in this city from April 5 to 9, was greatly enjoyed by the many who attended. Great was the praise accorded Mr. Myers, of the Amarillo College of Music, who for thirteen years has been sponsoring artists, grand opera and music festivals in Amarillo, in addition to his work as teacher and director of the college.

The first concert on the Festival program introduced Allen McQuhae, whose splendid tenor voice is always enjoyed. He gave an interesting program, accompanied by Ralph E. Douglass at the piano.

The following evening Francis Macmillen pleased an enthusiastic audience with a delightful recital of violin music, including his own Barcarole—a composition of utmost excellence.

On April 7, in the afternoon, the West Texas State Teachers' College Orchestra, with Wallace R. Clark at the baton, gave an appealing program including the Jupiter symphony of Mozart. The soloist of the occasion was Herschel Coffee, violinist, who gave an individual group of numbers that was most pleasing.

The Tipica Orchestra of Mexico, Juan Torreblanca, conductor (former President Obregon's official orchestra), gave a stirring program on the afternoon of April 8, including a number of native selections that were novel as well as musically artistic. Samuel Pedraza, tenor, sang Otoe's Eres Tu and the Marin Brothers, Marimba soloists, were also presented. In the evening the same orchestra gave a concert, this time Mario Delgado singing the individual song.

April 9 was the day set for the contest winners' program and great was the interest manifested in the fortunate ones—or rather those whose gifts musically had made them eligible to appear on this program. The forenoons of each day of the Festival were given over to the music contests, under the auspices of the Amarillo Music Teachers Association. All of these contests were free to the public within a radius of 250 miles of this city.

The final event of the Festival, and a worthy conclusion to this distinctly musical enterprise, was a recital by Reinold Werrenrath, whose rich, powerful baritone voice is always sure to draw more persons than can be seated in the auditorium. He was assisted by Herbert Carrick at the piano.

Among the other artists known in America who will appear in the company formed by Schipa, will be Stracciari, Anna Fitzsimons and Josephine Lucchese. Falconi, a conductor well known in Italy, will be the first conductor. The season will extend from May 1 to about June 10.

Reading Choral Society Produces Samson et Dalila

READING, PA.—The production of Saint-Saëns' *Samson et Dalila* in the Strand Theater, April 15, was one of the three pre-eminently impressive events of the present Reading musical season; and it was a distinct triumph for chorus, soloists, orchestra and the able musical director of the society, D. Lindsay Norden. All these factors in notable co-ordination, co-operated and contributed to the success of a performance that for musical value, and for the cultural benefit of this community, has been approached by two events only of the present musical year—the performance of the Philharmonic Orchestra under Wilhelm Furtwängler and the invaluable series of historical piano recitals of Chester Wittell. The performance of *Samson et Dalila* was truly magnificent in purpose, and in its artistic fulfillment. It was marked by an imposing volume of tone of voices and instruments, in admirable balance; and by a tone quality of surpassing purity and impressive sonority in the choral portions. Worthy of especial mention also was the readiness and precision of response to the conductor, Mr. Norden.

The soloists—Jeanne Laval, contralto, Dalila; John Campbell, tenor, Samson; and Jerome Swinford, baritone, the High Priest, all of New York City—sang with an inspirational comprehension of their roles and with an artistry that was evident in all their work. Albert E. Vize, baritone, First Philistine; and Daniel W. Weidner, bass, Second Philistine and Abimelech, both members of the Choral Society, sang in fine voices, with admirable composure, and with a delivery and clearness of enunciation that were commendable.

The forty members of the Philadelphia Orchestra, who have for a number of seasons constituted what might be truthfully called the Reading Choral Society Orchestra, played throughout with a remarkable smoothness, fullness and beauty of tone, a precision in performance, comprehension of the orchestration, and a virtuosity that made them an essential factor in the success of this great performance. Their splendid work was given demonstrative recognition by members of the chorus and the large audience.

The chorus of the Choral Society, in its collective capacity, had less to do than in former concerts, but it was, due to its fine mass work, the fundamental factor in the success of the production of this operatic oratorio. It displayed ample volume of tone, sonorous and true; unity and precision in attack and finish; an intelligent conception of the work; an intelligent ability in presenting it to the audience, and an admirable promptness of response to the baton of the conductor.

This performance in all its essential features by soloists, chorus and orchestra was ideally beautiful and satisfying, and their work was a splendid tribute to the masterful directing ability and painstaking training of its capable conductor, D. Lindsay Norden. It is difficult to conceive of a better performance of the Saint-Saëns work in any community and under any conditions.

W. W. B.

A. G. O. Convention in Buffalo

The American Guild of Organists announces its fifth convention, at Buffalo, N. Y., June 1-3, this being the thirtieth anniversary of the founding of the Guild, now a large body, and embracing in its membership organists of the United States, Canada, Europe and Australia.

Soloists during three days' session are to be Warren D. Allen, California; Lester W. Groom, Chicago; Virginia Carrington-Thomas and Kate Elizabeth Fox, representing the lady membership of the Guild; Harold Fix, Buffalo; Harold Gleason, Rochester, and Lynwood Farnam, New York.

St. Paul's Cathedral will have a festal service with combined choirs, featuring the prize anthem, *In Him We Live*, by H. Leroy Baumgartner. Prominent speakers will be Howard Hanson, Eastman School of Music, Rochester, and Walter Henry Hall, New York. A visit and luncheon at the Wurlitzer Organ Factory, and an excursion to Niagara Falls, are planned, closing with a banquet at the Hotel Statler, Buffalo.

Harpists Elect National Officers

At the board meeting held on April 21, the national officers of the National Association of Harpists were unanimously re-elected for another term of office. They are: Carlos Salzedo, president; Van Vechton Rogers and Salvatore de Stefano, vice-presidents; Melville Clark, treasurer; Alice Hills, financial secretary.



TITO SCHIPA
SAILS.

Show in the picture in addition to Schipa are Mrs. Schipa and their three-year-old daughter, Elena; Lawrence Evans, of Evans & Salter, managers of Schipa, who went down to see the tenor officially off, and Jose Echaniz, accompanist. (Bain News Service photo.)

SILVIO SCIONTI

PIANIST



Photo by Fernand de Gueldre

A FEW COMMENTS OF THE PRESS

"A brilliant technique, a firm and singing tone, a musicianly conception of the music caused the pianist's achievements to evoke profound respect."—*Chicago Herald*.

"His playing of the Liszt B minor Sonata was very fine. . . . He had a restraint in his playing which gave a solidity that was most satisfying. It was not mere surface brilliance, but the expression of sincere thought which had dug down into the heart of the music and comprehended its beauty."—*Chicago Evening Post*.

"Jacques Thibaud and Silvio Scionti, playing the Brahms Sonata in G major for violin and piano, displayed a graceful and imaginative sense of a very beautiful work. . . . The work of these two splendid artists was quite in agreement at every point. . . . They made music of exquisite beauty."—*Chicago Daily Journal*.

"A pianist with abundant technic and capacity for expressing the emotional and soulfully . . . His singing tone and general control of cantabile playing was exceptional."—*Minneapolis Journal*.

"The Olympian soaring romance of Liszt's first piano concerto was magnificently portrayed by Silvio Scionti. Chicago may be proud to have induced such a piano artist to share in its rich music life."—*Minneapolis News*.

"HE HAS AN UNLIMITED WEALTH OF TECHNIC AND IS MUSICALLY SOUND."—*Minneapolis Tribune*.

"Scionti proved himself an artist of first rank. . . . His playing was pleasurable at all times and in some compositions became masterly. . . . His tones did not stop when they had achieved length and breadth but assumed depth as well, sometimes reaching into the very center of the emotions."—*Toledo Times*.

"Among these characteristics are suavity, warmth and a kind of lingering quality in both touch and tone, as a musician who is keenly sensitized to beauty for its own sake. . . . Signor Scionti makes so brilliant and attractive a thing of it (Cyril Scott's Passacaglia) that one cannot help feeling that even the composer might be a little surprised on hearing it to discover his own cleverness."—*St. Paul Pioneer Press*.

"Rarely does one hear such a lovely singing tone as this pianist possesses. . . . While he has an abundance of technique, not once does he allow mere technical brilliance to overshadow the beauty of his interpretations. His playing is poetic to a superlative degree."—*The Tennessean*, Nashville, Tenn.

"In brave and bold enunciation Scionti is unexceptionable."—*St. Paul Pioneer Press*.

"One of the foremost pianists."—*Journal Gazette*, Ft. Wayne, Ind.

"Mr. Scionti represents the highest ideals in piano playing."—*The Young Eagle*, Sinsinawa, Wis.

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**MME. CLAIR EUGENIA SMITH
PLANS TO CLIMB FUJI-YAMA**

The Sacred Mountain of Japan Which it is Said Only One White Woman So Far Has Been Able to Negotiate—While in Honolulu Mezzo Soprano Studies the Music of the Hawaiian People

The writer was sitting on the verandah of the Moana Hotel, Honolulu, listening to the plaintive strains of a Hawaiian melody drifting on the night-wind and strangely harmonizing with the rustling of leaves in the banyan trees and the melancholy crooning of the surf at Waikiki. Upon turning around to look at the singer, expecting to see a dusky maiden from these islands of paradise, it was a great surprise to behold Clair Eugenia Smith, of New York, Philadelphia, and Paris, well known concert singer and for some years past a guest artist with the San Carlo Opera Company.

Mme. Smith's native Hawaiian songs received enthusiastic applause, and it was a difficult task to approach the popular singer, for she was surrounded by a swarm of admirers.

After we were comfortably seated under the famous banyan tree the writer asked her if she remembered our last meeting at the Imperial Hotel, Tokyo, during the earthquake, and we reminisced on those sad experiences.

"And why are you here?" we inquired of the prima donna. "I was tired of the big stone buildings in New York," she said. "Its coal dust, its dark-clothed people, always in a hurry; tired of snow and sleet—and I knew of this Garden of Eden where eternal sunshine reigns, even the occasional showers feel like liquid sunrays. Have you noticed the pale green of the ocean over the coral bot-



CLAIR EUGENIA SMITH.

(1 and 3) On the beach of Waikiki. (2) At Haleiwa on the island of Oahu, with the hotel in the background. (4) On the top of Mount Tantalus, near Honolulu, standing on the branch of a Kukui tree, suspended over a five hundred foot abyss. (5) Sitting on the precipitous cliffs that characterize the shores of Oahu. (6) On top of the "Pali," a famous mountain near Honolulu.

der Veer, Judson House and Fred Patton form the notable quartet of soloists engaged for this festival.

A. Russ Patterson Studio Notes

On April 9, a delightful musical was held at the A. Russ Patterson studios and the evening proved to be one of much pleasure. Most interest, however, centered in the singing of sixteen-year-old Sylvia Miller, a decidedly talented young girl with a remarkable voice, who has known no other instruction than that received from Mr. Patterson. It is of a naturally lovely quality, of wide range and ample power, with a resonance that is an added asset. Her diction is very good and she has fine breath control. She should have a successful career if she continues to study and improve the way she has in the short time she has been studying with Mr. Patterson.

Clarabel Nordholm, soprano, also gave pleasure in several solos and in a duet from *Lakme*, with Hortense Rabinovich, mezzo soprano, accompanied at the piano by her twin sister. Miss Nordholm is the soprano soloist at the Calvary M. E. Church of New York and sang in Clarksburg, W. Va., on April 16, and in Buchanan on April 23. Miss Rabinovich showed careful training and sang with sincerity and effectiveness.

Eugene Frey, baritone, gave added pleasure through his singing of several numbers, in which he revealed a voice of sterling quality. On April 6 he appeared with the Men's Club of Ridgewood, N. J., and he will sing Valentine in Faust at the Springfield Festival.

On March 24, Idelle Patterson made her second appearance this season in Buffalo, and she is at present filling engagements at White Sulphur Springs and at Sweet Briar College.

Another young artist who gave evidence of an unusual talent that should carry him far in the concert field, was Edwin MacArthur, a pianist from Denver, who is a Juilliard Scholarship winner. He gave much pleasure to the audience, among whom were Pietro Montano and Marie Apel, sculptors, and George M. Barrett, portrait painter, who is painting a portrait of Mme. Patterson.

Mme. Polia Melides Hermides Enjoyed

Mme. Polia Melides Hermides, soprano, who was heard in recital on March 17, at Steinway Hall, has an excellent voice, which she showed to great advantage, singing songs in English, German, Greek, French, Japanese and Russian. Among the English songs deserving of particular mention were *Rashbach's Trees* and *Kriens' I Hear a Lark At Dawning*, the latter number being especially well done. Her singing of *Gretchaninoff's Lullaby*, in Russian, was very sweet. Dramatic talent was shown in her fine rendering of *Hildach's Mein Liebster ist ein Weber*, in German. After singing the French song *Bergerette, Jeune fillette*, by Weckerlin, Mme. Hermides was presented with many beautiful floral tributes, and more followed after her song *I Hear a Lark*. The Greek songs were the last on the program. The audience filled the Steinway Salon and showed no doubt about its keen enjoyment. Gladys Shailer was the skillful accompanist.

MARY WOOD CHASE
Pianist

**In Chicago at Columbia School of
Music—September, October,
November, 1926.**

**In Los Angeles, California,
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CLARICE BALAS

Pianist

"The Fantasia on Hungarian Melodies for piano and orchestra gave the soloist full opportunity to prove her mastery of the piano in all forms of playing, from crashing cords to swift runs and soft song. Miss Balas gave an artistic interpretation of the number, playing the softer passages with a delicacy that made the instrument sing, and taking the rapid runs in brilliant manner . . . Miss Balas received a tribute of applause until she responded with Liszt's 'Dream of Love,' which she played with fine expression."—*The St. Louis Star*, St. Louis, Mo.

BALAS A FINE PIANIST. Plays Liszt's Hungarian Fantasia in Charming Style. Headline.—*St. Louis Globe-Democrat*.

"Miss Balas's superlative technic was never more in evidence than in her brilliant performance of the MacDowell concerto in A minor."—Alice Bradley, *Cleveland Topics*.

"Miss Balas plays with imagination and poetic feeling."—*Akron Beacon Journal*, Akron, O.

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Varied Program for Harrisburg Festival

At the Harrisburg, Pa., spring festival, Ward Stephens conducting, to be given in that city May 12, 13 and 14, the works to be performed include the Verdi Requiem, Hadley's New Earth, Cadman's Morning of the Year, and Forsythe's Luck of Eden Hall, the last named being a chorus for men's voices with soprano solo, Grace Kerns, Nevada Van

Distinctive Art of Rethberg Captivates All

With a voice of ivory and velvet and gold, and with the sure sense of one afame with the divine fire, Elizabeth Rethberg sang last night in such a manner as to carve in even the most crowded memory another shrine—to music.

—Richmond Times Dispatch, Feb. 24, 1926.



Washington Times, Jan. 21, 1926

From her very first note she impressed with the very native quality of beauty in her voice.

Charleston News & Courier, Jan. 27, 1926

Mme. Rethberg furnished an evening of superb entertainment. She triumphed deservedly and inevitably; such singing could not but have brought her the laurels she received.

Palm Beach News, Feb. 2, 1926

The applause that greeted her entrance was increased to an applause of thunderous dimension. She scaled the mystic heights of melody, with a range of vocal beauty that entranced the listeners.

Savannah Morning News, Feb. 5, 1926

Her voice had the limpid sweetness, the delicacy of tone, the tonal color and the cadenzas, and the haunting minors, which are most beautiful in pure song. . . . and how her voice responded like an instrument in the hands of a master.

New Orleans Times-Picayune, Feb. 7, 1926

She knows music and she knows how to sing, she has temperament and a broad understanding, as was proved by the variety of her selections and also by her intelligent avoidance of the meretriciously popular. She has excellent diction and pronounces all the familiar languages of song, German, Italian, French and English with almost equal facility. In short, Elizabeth Rethberg is all that had been promised for her and more—she is a great artist!

Richmond Times Dispatch, Feb. 24, 1926

Rethberg is young and golden, and her voice is young and golden. The voice is dramatic soprano; it is warm and great, soft and powerful, radiant and somber, flexible and irresistible, lovely and immense. It is everything a woman's voice can be. And the woman is such an artist, so sublimated a craftsman in the sheer use of the voice, that she can hush it to a whisper, can trill with it. . . . can color it so that it blazes with light or darkens with shadow.

Harrisburg Telegraph, Mar. 3, 1926

Elizabeth Rethberg established herself firmly in a place in the hearts and minds of music lovers of the city in her recital given last night. The singer brought glorious vocal powers to bear with rare artistry and understanding, combined with deepest feeling and pathos.

Richmond News Leader, Feb. 24, 1926

No singer who has appeared in Richmond during the past decade has approached the sublime heights upon which this young singer stands secure in an attainment achieved by the few in any century of song. She is a conspicuous and illuminating figure in the world of music.

One cannot think of the mechanics of singing in connection with such entrancing beauty. She does not sing merely—she is the perfect incarnation of song. . . . On the whole, it was probably the pinnacle of musical experience allotted to mortals.

Washington Times, Feb. 26, 1926

Here is a singer whose freshness of voice bespeaks youth. Here by the grace of God and of her art, is a singer, who spins her tones like pure gold.

Wilkes-Barre Evening News, Mar. 2, 1926

The reserve of the customary concert broke down before the spirit of attack of a singer endowed with a golden voice of heroic proportions. Seldom do we hear the portentous accents of music proclaimed with such fervent ardor and dramatic meaning as was evident in last evening's program of classic outline.

Wilkes-Barre Leader, Mar. 2, 1926

Rethberg is carrying around with her the most gorgeous dramatic soprano of all the coterie of today's great opera stars.

Harrisburg Patriot, Mar. 3, 1926

From the first song, "Il Mio Bel Foco" to the final encore, Rethberg's hearers hung silent, to the limpid notes.

Cincinnati Times, Mar. 5, 1926

The large audience which filled Emery Auditorium to hear Mme. Rethberg sing, as soloist with the Cincinnati Symphony Orchestra, was thrilled by her performance.

Cincinnati Commercial Tribune, Mar. 6, 1926

At the end of yesterday's Symphony concert the audience, most of the people still in their places, was applauding loudly with an obligato of cheers from the members of the Orchestra. The reason for all the to-do was Mme. Elizabeth Rethberg, the soloist who had just been heard for the first time in Cincinnati. No singer who has appeared with the orchestra during the last few years has been given a like reception.

Cincinnati Post, Mar. 6, 1926

A soloist whose marvelous voice and delightful personality carried all before her. . . . Of the singing of this artist, superlatives alone are adequate to express the impression she made.

Cincinnati Enquirer, Mar. 6, 1926

Mme. Rethberg is gifted with a soprano voice of ample power—a power which she holds in admirable restraint. The texture is of finest quality, smooth and even thru the registers and remarkable for elasticity. . . . the Rethberg voice in the strongest fortissimo, was able to soar well above the accompaniment achieving a real vocal triumph.

Boston Christian Science Monitor, Mar. 11, 1926

(Special Correspondent, Cincinnati)
The artist was in magnificent voice and it has been a long time since such beauty of tone and intelligence of presentation have marked the work of any singer appearing with the orchestra.

Indianapolis Star, Mar. 8, 1926

Rethberg combines a voice of unusual beauty with a pleasant and gracious personality. Her tones are brilliant, limpid and seemingly produced with the slightest effort. They seem, in fact, to float out upon the air, as if it required no more effort to sing than to breathe.

Pittsburgh Sun, Mar. 9, 1926

An amazing singer made her Pittsburgh debut last night. Her name is Elizabeth Rethberg and she comes to us from the Metropolitan. She is the kind of singer who has everything; she is dramatic and limpid, impassioned and simple.

Pittsburgh Press, Mar. 9, 1926

Pittsburghers who journeyed to Carnegie Music Hall last night became acquainted with one of the finest recital artists to be found in that field today.

Mme. Rethberg should find a cordial welcome back to Pittsburgh for a second recital which should be next season, the woman being indeed a leader among the group of recitalists today.

Pittsburgh Post (Harvey Gaul) Mar. 9, 1926

A remarkable voice, a remarkable personality, and that's Elizabeth Rethberg who sang for us last night at Carnegie Music Hall. . . . If a girl is born to sing and sings soprano she would do well to do the trick a la Rethberg; with intensity with fervor and with all consummate artistry. . . . If she had sung in Bologna instead of Berlin her name would have been Bel Canto.

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**FOUR UNPUBLISHED WORKS
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Ernest Bacon's Prelude and Fugue the Best

The Third Manuscript Concert of the Eastman School of Music, presenting a program of unpublished works by American composers, took place in the Eastman Theater, Rochester, on Friday morning, April 23. The forces, as heretofore, were the Rochester Philharmonic Orchestra, with Howard Hanson, director of the Eastman School, conducting. The four works selected took about an hour to play, and following the precedent of the second concert, the entire program was repeated after a ten-minute interval. The first number was a Prelude and Fugue for Orchestra by Ernest Bacon, a coach in the opera department of the Eastman School. Mr. Bacon in his Prelude worships various gods, and good ones at that. The first measures remind one in mood of the first Brahms' Symphony. Then there were Wagner derivations, and a passage for strings and celesta, which was first cousin to César Franck. The Fugue is the more original and best part of the work. The seven note subject is quite worth while in itself, and the development ingenious, not too long and most effectively put on, the orchestra working up to a moving climax. This was by far the best constructed and orchestrally effective work on the program. It is well worth a place in any regular orchestral series, and would make a most useful opening number in programs constructed as Mr. Stokowski builds his.

The second number was a suite called Impressions of a Mountain by F. M. Warnke of San Francisco. The principal trouble with this suite, which consists of four short movements, is its title. If the music represents impressions of a mountain, it must have been Mild Mountain in the Tame Range. The mottoes for the various movements were not given in the program. The first one was short and mainly rhapsodic in character. Then came a scherzo-like movement, with considerable antiphony between wood-wind and strings. The third movement was a Romanza, with some American Indian clichés in the tune. The final movement, after a short introduction, broke into a conventional minuet, for no reason at all as far as one could see, and finally ended with more rhapsodizing, in a style recalling Goldmark in *Sakuntala*. The whole work was pretty well put on the orchestra; in fact the workmanship throughout was better than the material itself.

Roy Harris, another Californian composer, started out very well with an interesting modern theme for an Andante from an Unfinished Symphony, but after a short time seemed to go astray. There were uncalled for and ineffective developments in the theme, which promised so much in starting out. The composer intended, so the program said, "to suggest the spiritual struggle of the American people under stress of the objective mechanism of their environment and of their subjective restlessness," which is quite an undertaking to carry out. Mr. Harris didn't quite make it. There is enough of promise, however, in the work, to make one await something else from his pen with interest.

The final number was a tone poem, *The Fire-Bringers*, by Edward Royce, also a member of the faculty of the Eastman school. Like Mr. Harris, Mr. Royce began well, but by the time he was half through he was merely saying the same thing over and over again in a moderate $\frac{3}{4}$ time, which got very monotonous, indeed, long before the end. The principal theme, announced on the first violins alone in the beginning was quite good; Mr. Royce faltered—or rather did not falter enough, in its development.

The net result of these concerts is by all means encouraging enough fully to warrant their continuance. In the three programs fifteen numbers have been played, and out of these, two are well deserving of a place in the current standard repertory (*Copeland's Cortège Funèbre* and the Bacon Prelude and Fugue). This is a percentage of something like thirteen in a hundred, which is by far higher than the average of worth-while compositions.

The performance itself was on a high standard of excellence. Hanson is a born conductor, and with four or five rehearsals showed remarkable results in these manuscript works. As usual, the composers, with the exception of Mr.

Warnke, who was unable to come, were present as guests of the school. At an informal luncheon, held after the concert at the Rochester Club, Dr. Hanson announced that the activities of the school in this line would be extended by the addition of chamber music concerts for manuscript compositions next season, and that the school would also undertake the publication of some of the items played at the concerts. The first one to be issued will be a Soliloquy for Flute and Orchestra, by Bernard Rogers, which was played at the first of this series of concerts.

Jacob Helman Pupils in Recital

The feature of Jacob Helman's pupils' recital in the Ampico Studios, April 18, was the appearance of his son, Sascha Helman, pictured herewith, who played Chopin's study in F minor and Liszt's *La Campanella*. The boy is a genius, with big technic and lovely tone, showing the result of his father's pedagogical principles, which stress tonal values. Last year New York papers printed of the lad such sentences as "astonishing talent," "intelligence and



SASCHA HELMAN.

feeling," "marked technical proficiency." He was a surprise to the audience, for though only in his fourteenth year, he plays like an artist. His pianism reflects the teaching of his eminent pedagogue-father, applied to a student who has piano genius, united with astonishing maturity, spirited and expressive conception. The audience was most enthusiastic over the Chopin study, opus 10, No. 9, and Liszt's *Campanella*, so that he added three encores, consisting of a Brahms waltz, *Gnomenreigen* (Liszt) and Chopin's Revolutionary Study.

Bessie Kardon (who has studied only a year) played very correctly and clearly, and Sylvia Kushner, though nervous, showed that if she progresses and is persistent, she will do well. Sylvia Yassenowsky showed good rhythm and promise for the future. Bella Stezin, twelve years old, played gracefully and Joyce Litsky showed nice singing tone. Fred Marantz exhibited good ability, and proved that he is in good hands but must work carefully and learn to play expressively, when a fine future may be expected of him. Rita Sherer played too fast, but showed technical ability, and Betty Gordon played well, musically and correctly. Anna Ricant also did very well indeed, and all the pupils played from memory, with warm expression, the latter being a specialty of the Helman method.

The class in general showed the remarkable method of Professor Helman, including a velvety singing tone, interesting interpretations, smooth and confident technic and rhythm; only an unusual teacher can get such unusual results in from one to two years of study. The studios were filled to overflowing.

A Tribute to Myron Jacobson

Myron Jacobson has recently received these letters, which speak for themselves:

Dear Mr. Jacobson:

It was indeed an unusual pleasure to hear your very fine songs the other evening. Am looking forward to using several of them on my programs this coming season. It was also a rare privilege to hear your masterly accompaniments.

Many thanks indeed.

(Signed) SOPHIE BRASLAU.

I have just looked over the songs you sent me. I can most certainly and will use two of them. *Last Love* is a fine smashing song, and *Midsummer Night* is perfectly exquisite. You have most certainly arrived at great heights here. It is the loveliest poetic thing I have heard for a long time and can well take its place among great songs.

(Signed) CHARLES HACKETT.

Myron Jacobson began his musical career in Russia. He graduated from the Royal Conservatory of Music in Petrograd, studying composition under Rimsky-Korsakoff and, after the latter's death, with Prof. Liadov. He soon became known as an accompanist as well as a composer and was for a long time connected with the Theatre of Musical Drama in Petrograd and also with the Italian Grand Opera Company of the same city.

Among the artists with whom Mr. Jacobson was associated in Russia were such as Feodor Chaliapin, Lina Cavalieri, Anselmi, Mattia Battistini, Francesco Navarini, Leonid Sobinov, Felia Litvin, Elvira de Hidalgo and many other prominent stars. He was chosen to coach the stars for the first performances of the operas *Coq d'Or* and *Pan Voyevoda*, by Rimsky-Korsakoff, which were given in Petrograd in 1902 and 1909.

Mr. Jacobson has been residing in the United States since May, 1925, and has accompanied such artists as Charles Hackett, Maria Kurenko, Florence Austral, Mary Lewis, and others in more than fifty concerts. His songs, *Midsummer Night* and *Last Love*, were sung by Charles Hackett, and the song, *You Brought the Roses*, was sung by Maria Kurenko in all her recitals and over the radio. Compositions by Mr. Jacobson are published by Carl Fischer, Oliver Ditson, Chester of London, and Zimmerman of Leipsic. They are printed in three languages. *You Brought the Roses* is included in Ernest Newman's collection of Modern Russian Songs.

In Paris, in 1923, Mr. Jacobson was made a member of the Society of French Composers and was given a diploma. During the coming summer Mr. Jacobson has been engaged to coach at the Cornish School, Seattle, Wash.

Sturani Pupils Here and There

Aroldo Lindi, young operatic tenor, who has been very successful in his appearances throughout Italy and also in London, has been engaged by the Chicago Civic Opera Company. Amelia Sanandres, another artist-pupil of Cesare Sturani, who has only studied with this one teacher, has been engaged by Andres de Segurola for his coming opera season in Havana; this engagement came after Mr. de Segurola heard her at one of the Sturani pupils' recitals.

Lucy Finkle, Irvin Grossman and Lucy Levin have all been re-engaged for leading roles in their respective operetta companies, and other pupils now connected with Broadway productions include Antoinette Lafarge and Mary Rose Walsh. Ethel Foster has been very successful in recent appearances in Elizabeth, N. J., and in New York with the American Optimists.

Richard Burmeister Entertained

The National Arts Club, with the Misses Alina and Virginia Lynch as hostesses, tendered Richard Burmeister a reception on the afternoon of April 25, on which occasion many of Mr. Burmeister's friends had the opportunity of extending him a cordial greeting, after an absence of twenty years from this country. During the afternoon Mr. Burmeister played some of his transcriptions, namely *The Prelude* and *Gavotte* from the violin suite of Bach, an *Andante* of Schumann, and some Brahms waltzes. It was a delight to hear him again, and it is with regret that his many admirers learn that he intends shortly to return to the Continent, where he expects to retire in the surroundings of Rome.

WILLIAM THORNER

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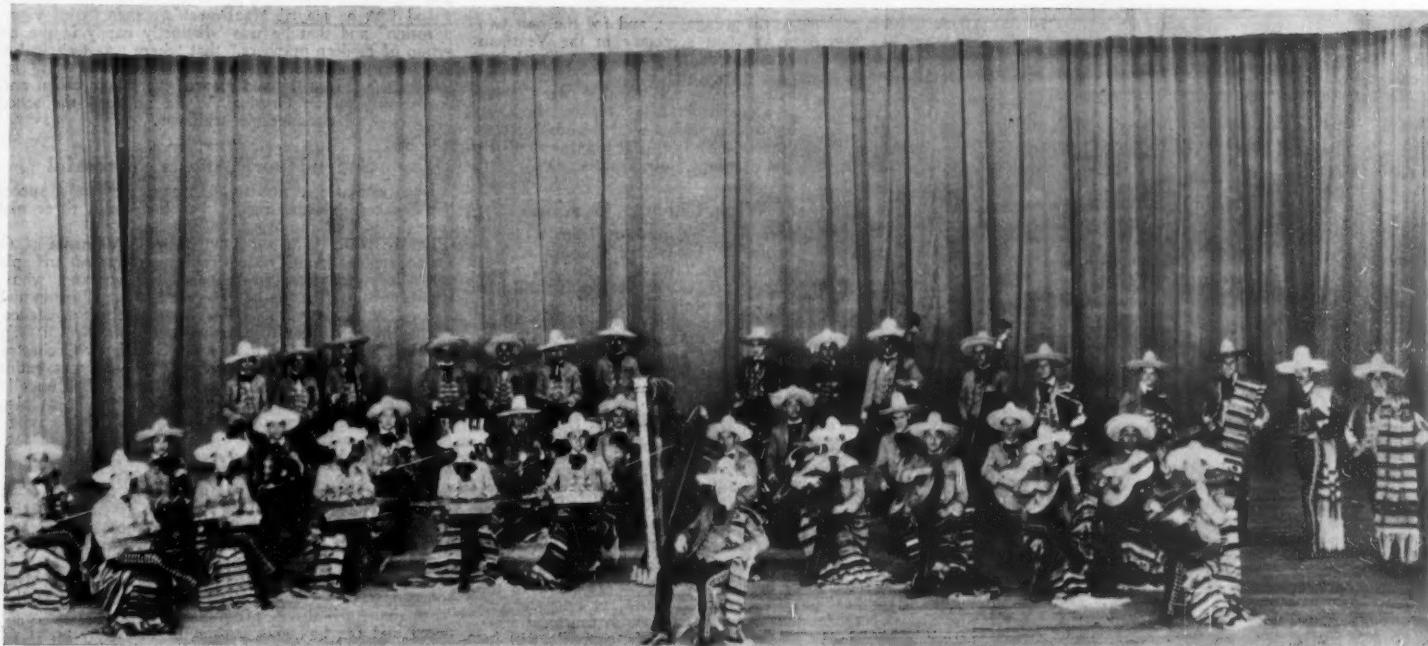
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Preliminary Winners in Chicago Musical College Contest

The winners in the Chicago Musical College preliminary prize contest will appear in Orchestra Hall on May 10, at eight p. m. The soloists, will appear with the Chicago Symphony Orchestra, under the direction of Henry Hadley, who has been especially engaged by the Chicago Musical College for that concert in Chicago. Mr. Hadley will not only conduct, but he will also act as judge. Hadley was chosen when it was found that Mr. Stock would not be in Chicago at the time. The other judges will be Prof. Auer, Ernest Hucheson and George Ferguson.

Singers chosen were: Thelma Bollinger of Mound Valley (Kans.), Lucille Gowey of Joliet (Ill.), Lucille Meusel of Green Bay (Wis.), and Lydia Mihm of River Forest (Ill.). The prizes for the voice department are a Vose & Sons grand, \$1250; a \$300 fellowship for the second prize, \$50 for the third, and \$50 for the fourth prize.

In the violin department, those who will compete are: Sol Kranzberg of Joplin (Mo.), Linda Sool, Chicago, and Sam Thaviu, of Evanston (Ill.). The first prize will be a thousand dollar old violin offered by Lyon & Healy; second prize will be a \$300 fellowship, and the third a \$50 Fellowship. In the piano department the contestants will be Anne Bryan of Nashville (Tenn.), Marie Crisafulli of Chicago, and Beulah Shirley of Alpharetta (Ga.). The first prize will be a \$1,250 Conover Grand; the second \$300, and the third \$50.

On Sunday afternoon at Central Theater, the preliminary for the Mason & Hamlin \$2,000 grand piano and a fellowship for \$300 for the second and \$50 fellowship for the third will be competed for. Winners of the preliminaries will be announced in these columns next week.

Bonelli a Favorite in Baltimore

Richard Bonelli, baritone of the Chicago Civic Opera, is a great favorite in Baltimore, where some of his earliest successes were achieved. Since his return to his native land last September from Europe, where he sang in opera during 1923 and 1924, he not only sang the entire opera season in Chicago but also completed the road tour, singing thirty-seven performances with the company. Immediately at the close of the last performance, Mr. Bonelli boarded a train to begin a tour of concerts which will end with his appearance as Telramund in Lohengrin at the Ann Arbor Festival on May 22.

During the Chicago Opera season in Baltimore, Mr. Bonelli was cast to sing the important role of Renato in The Masked Ball on February 11, when the performance was halted for several minutes by the cheering and applause which followed his singing of the famous aria, Eri tu. The second date scheduled in Mr. Bonelli's concert tour was a recital at the Peabody Conservatory of Music, Baltimore, March 26, and so pronounced was his success that he has been engaged to give a recital at the Maryland School for the Blind at Overlea, Md., (a suburb of Baltimore) on

May 2, when his many Baltimore admirers will have another opportunity to greet and hear their favorite.

Yeatman Griffith Singer and Teacher Accepts Prominent College Position

Eve Richmond, mezzo-soprano, has been appointed vocal instructor in the College of Wooster (Ohio) Conservatory of Music for next season. Miss Richmond came to New York City three seasons ago to study and coach with Yeat-



EVE RICHMOND.

man Griffith, eminent vocal pedagogue, and for the past two seasons has also been assistant secretary in the Yeatman Griffith studios. Miss Richmond returned to Portland last summer for a series of recitals and festival programs and to attend the Yeatman Griffith Summer Vocal Master Classes in that city. She has appeared in many concerts and recitals in New York City and Brooklyn with splendid success this season. Miss Richmond's appointment was secured direct through the Yeatman Griffith New York studios.

De Horvath Wins Chicago Ovation

Cecile de Horvath received an ovation from a large audience upon the occasion of her recent Chicago recital. Edward Moore, of the Chicago Tribune, in reviewing her work, said in part: "She began her program with the Liszt Ballade in B minor . . . She projected it with great brilliancy, power, and an almost feline litheness, a fine performance of a rarely heard work." And Herman Devries, in the Chicago American went on to say that "in the Debussy, Ballade and Paderewski's Variations and Fugue in A minor she is mistress of all the technical difficulties of this difficult instrument and needed all her technical proficiencies for the Paderewski work which abounds in all the tricks of the game. Mme. de Horvath's style is sufficiently versatile to embrace the delicate personal beauty of the Debussy muse, and the mechanical obviousness of Paderewski's Variations with their runs, glissandi, thirds, octaves and what not."

Famous Artists to Broadcast

John T. Adams has arranged for what is probably the greatest assemblage of musical talent ever presented on the radio as the final concert in the Atwater-Kent Famous Artist Series, broadcasted from WEAF and fourteen other stations on Sunday evening, May 2. These artists will include Josef Hofmann, pianist; Albert Spalding, violinist; Kathryn Meisle, contralto; Frances Alda, soprano; Louise Homer, contralto; John Powell, pianist, and Allen McQuhae, tenor. Through the Wolfsohn Musical Bureau, Inc.

McCormack Delights Shanghai

(Special cable to the Musical Courier)

Shanghai.—John McCormack began his Oriental tour here with a concert on April 25, the first of four scheduled for this city. The house was sold out to the last inch, just as in all other parts of the world. The audience was delighted with McCormack in turn delighted with the audience. There was enormous enthusiasm. After the series here he will go to Japan.

M. D.

this concert has brought together some of the most prominent of the famous artists who have broadcasted on this series during the year. Reinald Werrenrath appeared on the opening program October 4. Other Wolfsohn Musical Bureau artists who have broadcasted in this series have been: Toscha Seidel, violinist; Olga Samaroff, pianist; Mary Lewis, soprano; Florence Austral, soprano; Charles Hackett, tenor; Edward Johnson, tenor; Joan Ruth, soprano; Alexander Brailowsky, pianist, and many other world famous artists. Mr. Adams has announced that the series will be continued next season, beginning early in October.

Harold Henry "Impresses in Spirited Recital"

Writing of Harold Henry's recent recital at Aeolian Hall, New York, Leonard Liebling, the critic of the New York American said, in the issue of December 2: "Harold Henry's piano matinee at Aeolian Hall presented an American player of fine attainments which found their climax in a big, intellectual and impressive reading of MacDowell's Celtic Sonata. Chopin, too, found a sympathetic understanding from Mr. Henry in two etudes, a scherzo and a polonaise." Of his playing of the Chopin group the New York critic of the Christian Science Monitor stated that "there could be no doubt of Mr. Henry's deep understanding of the music," adding that "his playing of the sonata could scarcely fail to bring persuasion to the most conservative of hearers" and that his style, especially "in pieces of his own—While the Piper Played, and Arabesques on an original Waltz Song—delightfully fitted the case." The Telegram stated that "Lovers of MacDowell owe a considerable debt of gratitude to Harold Henry who rarely gives a recital without bringing forward at least one major work of MacDowell." Under the headline "Harold Henry Impresses in Spirited Recital," this American pianist, who years before his triumphs in Europe won his spurs in New York and the other music centers of this country, is declared by the critic of the New York Tribune to be "technically skilled and capable of expression and dynamic variety." This writer found that he played MacDowell's sonata "with vigor and devotion" and that he was "distinctly happy in the closing group of modern numbers," that "there was technical finish, and fluency, neatness of touch and spirit," and that "his own While the Piper Played proved very agreeable and his Arabesques on an Original Waltz afforded the scheduled list a close of considerable brilliance."

Soder-Hueck Artists Successful

Rita Sebastian, contralto, who scored splendid success at her Princess Theater recital, has left for a three months' tour throughout the West.

Cesare Nesi, tenor, on tour in Great Moments of Grand Opera, reports from Chicago continuous success and splendid criticisms. Marion Lovell, coloratura soprano, who sang engagements at Princeton University, also at Boston and Attleboro, Mass., was soloist last week of the Providence Art Club's big mid-season's musical together with Wassily Berezovsky, violinist of the Boston Symphony Orchestra. A program of interest was rendered, and she was enthusiastically received. One of the critics said: "Miss Lovell used her voice with skill and constant taste. She was also delightful in a group of folksongs. O Little Song displayed her artistry in florid execution, showing to advantage the brilliancy and even development of her fine voice."

Iseo Ilari, tenor, appeared as one of the soloists at the Maurice Halpelson Kuenstler Abend, given at the Liederkranz Hall, assisted by some Metropolitan Opera stars. Mr. Ilari sang the Flower Song from Carmen and several Venetian folksongs, creating a fine impression. Joseph Hempelmann, tenor, assisted by Bertha Johnston, dramatic soprano, gave a concert at the Swiss Assembly Hall, New York, on April 8. A program of great variety was rendered and the hall was packed to the door, proof of the singer's growing popularity.

Katherine Bellamann's Pupil Pleases

On March 28, Katherine Bellamann invited sixty guests to hear her talented pupil, Nancy Trevelyan, lyric soprano, in a recital of songs which included a group of the Weckerlin Bergerettes, and numbers by Bizet, Massenet, Faure, Gilberte, Arditi, etc. Miss Trevelyan has a voice of lovely quality, which she uses with taste and discretion. Her teacher's excellent training was evident in matters of placement, style and diction, and the listeners' pleasure was enhanced by Miss Trevelyan's ease of manner and poise.

This is the second of a series of Sunday afternoon recitals sponsored by Mrs. Bellamann, the first having been given by Margaret Fearon of Eustis, Fla. Miss Fearon is a brilliant young coloratura soprano of much promise. Her program included several arias and a number of modern songs. Mrs. Bellamann's beautiful studio provides an ideal setting for these intimate recitals.

Elshuco Trio Plans for 1926-27

During the past two seasons the Elshuco Trio has presented to its New York audiences programs of chamber music made up exclusively of the works of Brahms and Schubert. For the season 1926-27 the Trio will, however, return to the more customary procedure of programs, presenting works written by various composers. Commemorating the centenary of the passing of Beethoven, the Trio will play at each of its four concerts one of Beethoven's finest chamber music compositions. The personnel of the Elshuco Trio includes William Kroll, Willem Willeke and Auerlio Giorni.

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"Beryl Rubinstein is entitled to wear his distinguished name."—*Chicago Herald and Examiner*, November 9, 1925.

"Beryl Rubinstein has instinctive feeling for the piano."—*Chicago Post*, November 9, 1925.

"Such feeling of proportion and poise is all too rare among pianists."—*Boston Transcript*, October 19, 1925.

"There was masterfulness about his playing."—*New York Post*, October 15, 1925.

"Mr. Rubinstein interests one by the thinking he puts into his playing—by the plan, the architecture of his style."—*Brooklyn Eagle*, October 15, 1925.



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NEW YORK CONCERTS

(Continued from page 12)

side with the best European output. Concerts such as this serve the very useful purpose of bringing our attention forcibly to this fact—and perhaps will ultimately render such concerts unnecessary. If only it were not a stigma in America to be an American we would have arrived at that point long ago.

Ralph Ganci

An interesting program was given in Rumford Hall, on April 22, by Ralph Ganci, assisted by Dorothy Tsantilis and Charlotte Zelansky—all artist-students of the Virgil Piano Conservatory and private pupils of Mrs. A. M. Virgil, who herself appeared in connection with Mr. Ganci and Miss Zelansky in their demonstrations of Virgil advanced technic, in which both young pianists displayed remarkable skill and dexterity. Mr. Ganci, in the program that followed, gave evidence of an artistic ability, a clear-cut tone and ease of manner that charmed his audience. He played Arensky, Chopin and Bach with discernible feeling and warmth, and gave Philipp's Caprice, *Will o' the Wisp*, with so light and delicate a touch as to ensnare his audience with the very frothiness of the piece. This was in splendid contrast to his fiery rendition of the Liszt Twelfth Rhapsodie. He was warmly rewarded with applause and the enthusiasm of his auditors waxed high. The two assisting artists also reflected much credit on their school and teacher. Miss Tsantilis played but one group—but played it so gracefully and with so much skill that it was regrettable not to hear more from her. Miss Zelansky rendered the first movement of Beethoven's sonata, op. 28, and Chopin's Ballade in A flat, displaying good style, an artistic conception of her subject and a firm, round tone. Both girls were recipient of flowers.

APRIL 23

Fordham University Glee Club

Fordham University Glee Club gave a concert at Aeolian Hall, on April 23, under the direction of W. Kenneth Bailey. The club was assisted by Ralph Tag, baritone; Everett D. McCooey, baritone; Howard Lally, violinist; Francis J. Gross, Jr., organist, and Wilmot Guess, accompanist, all students at Fordham, except Ralph Tag, who is a graduate. Beginning with the soloists, it must be said that they proved themselves to be first rate musicians. Ralph Tag sang the solo part to his own chorus, *The Gale*, written for and dedicated to the Fordham University Glee Club. He also sang the Toreador Song from Carmen. Mr. Gross played Borowski's brilliant and difficult organ sonata and the accompaniments of some of the choruses. Mr. McCooey sang a group of songs and an encore, his really beautiful voice being greatly enjoyed. Howard Lally played some violin solos which were greatly appreciated by the audience. The glee club gave a program of varied music from the ancient ecclesiastical composers, whose music it interprets amazingly well, up to the moderns, with some light things for good measure, all sung with spirit, good tonal balance and musically interpretation. Among the things which had to be repeated was George Gartlan's fine Irish song, *The Jaunting Car*, which is being requested on all occasions and always makes a hit. At the end of the program the club sang *Alma Mater Fordham*, by Bond; the Fordham Marching Song, which won a prize last year for its composer, Breslin, of the Class of '27, and the Fordham Ram, by Coveny. The glee club numbers about a hundred voices and is rapidly coming to the fore as one of the best.

Clara Clemens in Joan of Arc

An interesting dramatization of Mark Twain's well known Joan of Arc was given at the Hampton Theater, on April 23, with Clara Clemens, his distinguished daughter, making her debut as an actress. There was a large and representative audience present to give Mme. Clemens an enthusiastic reception, and during the performance she was frequently the recipient of rounds of applause for her sincere and generally effective work. Part of the story was told by The Narrator (*Le Roi Operi*), followed by various scenes in which both dialogue and pantomime ensued. Naturally the figure of interest was Mme. Clemens, and she was ideally suited to the demands of the part—both in appearance and bearing. In the opening scene in the forest, she also did some charming singing. The lines were all Mark Twain's and Mme. Clemens' reading of them was replete with earnestness and appeal. Perhaps her best work was done

MUSICAL COURIER

in the scene where she entered on a white horse in glittering armor and urged her followers to victory. It had strength. The idea of appearing in her father's work was well worth the undertaking and a lovely tribute.

APRIL 24

Mauro-Cottone

Dr. Melchiorre Mauto-Cottone annually gives an organ recital at the Capitol Theater, of which he is chief organist, under the auspices of the A. G. O., the S. T. O. and the National Association of Organists. Such a recital, on April 24, was attended by many persons interested in organ music, including prominent organists of the Metropolitan area. They heard, in an atmosphere of such darkness that one could not see the program (matches were lit), music of ancient musical days, including Della Caija, Bach (Toccata in F), Cottone's own modernistic sonata in D minor (first time), and four modern pieces. The pedal and manual technic of Dr. Cottone is all-conquering, and his gifts as composer are high; expressive moments alternated with virtuoso periods in his own work, in which the final toccata piled up climaxes. Debussy's mysterious Cathedral Engloutie was beautifully registered, with chime effects, and the closing piece (one could not see what was printed) sounded like modern Italian, melodious and real organic music, in Cottone's broad and brilliant playing. Sophie Halska, Polish soprano, showed a voice of power and real expression in Strauss songs, especially in *Zigeunung*, to which Dr. Cottone supplied organ accompaniments of beautiful finish.

Bauer-Gabrilowitsch

Harold Bauer and Ossip Gabrilowitsch gave much pleasure to some thousands of lovers of piano music, as expressed in works for two pianos, at their Carnegie Hall recital of April 24. A program built on planful lines was heard, beginning with Bach, continuing with Mozart and Brahms, and ending with original works for two pianos by Reinecke, Arensky, Schütt and Leopold Mannes. Of their Bach and Mozart playing one has only to say it was ideal in its sense of restraint, of classic proportion; applause led to repetition of the final allegro in the Mozart duo. Musically most important was item III, being the Variations on a Haydn theme by Brahms, with special effects in the antiphonal staccato variations. The daintily beautiful playing of Reinecke's improvisation on a theme from Schumann's Manfred was done with such speed and clearness that it gave utmost delight. A petite suite, three movements on classic lines, by youthful Leopold Mannes (son of David Mannes) showed thorough understanding if not originality. The composer, from a box, bowed to applause. Perfectly lovely was the graceful, temperamental Arensky waltz, which drew thunders of applause; it was repeated. The final Impromptu Rococo (with Hansel and Gretel suggested in its theme) closed the program brilliantly, the two pianists, who had displayed every degree of their art during the evening, being recalled, and adding a menuet in F.

Freiheit Singing Society

At Mecca Temple, April 24, an event took place quite unheralded and which would seem to be of importance in American music. It was the first production of an oratorio by a young American composer named Jacob Schaeffer, a pupil of Adolf Weidig, of Chicago. The oratorio, entitled *Messiah Ben Joseph*, was the final number on a program which included several other compositions by Schaeffer, two choruses, *Our Leader, Arise Ye*, and an orchestra piece, *To the Oppressed*. There was also an introductory number *The International*, the war song of workers of socialistic tendencies the world over, and Grieg's gentle Peer Gynt Suite was played, greatly out of place in this red-hot fiery environment.

Schaeffer is a composer of far more than average ability. His writing is at times amazingly effective, thrilling. He is not always quite sure of himself as yet—he is very young and has some things to learn which will come to him very quickly as a result of his experience in directing his own works. *Messiah Ben Joseph*, to words by Ben Steiman, is based on a biblical legend about Lilith, Queen of Darkness, and the Messiah. The words are highly dramatic, and Schaeffer for the most part fully realized their intensity in his music. Unless he greatly disappoints, or in some way gets off the track of his normal and expected development, he will become one of America's greatest composers. He has talent of a high order, a talent of which he is not wasting the substance in mere cleverness. His intent is, obviously, to say big things in a big way, to express real emotion. There is so little of that spirit nowadays that it causes Schaeffer to stand out from the mass as an exception.

The Freiheit Singing Society is a chorus of Jewish working people. The branches of the society heard on this occasion were those of Paterson and Brownsville. Their singing was excellent. They were assisted by members of the New York Symphony Orchestra and there was a chorus of children at the end. The solos were splendidly sung by Frances Sebel, soprano, who rendered Schaeffer's music with great fervor and power, beauty of tone, and fine precision and intonation.

APRIL 25

Glee and Choral Clubs of the College of New Rochelle

At Town Hall, on April 25, the Glee and Choral clubs of the College of New Rochelle, aided by many assisting artists, gave a large sized concert under the eminent direction of Nicola A. Montani. There was singing, dancing, orchestra playing, violin and vocal solos and operatic production, all done in a most efficient manner which demonstrated an immense amount of hard work on the part of teachers and directors. The program was as follows: *The Heavens Declare* (Beethoven), with organ accompaniment, Mary Ann Harmsten; *O Bone Jesu* (Palestrina), Ave Maria (Vittoria), glee club; Waltz (Brahms) for six violins and piano, directed by Siegmund Grosskopf; Little Symphony (Moret); *The Bells* (Montani), Fly Singing Bird (Elgar), Rain (Curran), glee club; Mad Scene from Lucia (Donizetti), Nancy O'Donnell; Song of the Polovetzi Maidens from Prince Igor (Borodin), Mary Gertrude O'Mara and the glee club; Russian Dance (Moussorgsky), eleven dancers and glee club; violin solo,

April 29, 1926



Photo © Elvin

JOSIAH ZURO,

conductor of the Sunday Symphonic Society, gave the last concert of the season at noon on April 25 at the Hampden Theater. This completed the third season of his organization and the tenth and final concert of the current year. Mr. Zuro has had unusual success with his organization and he is to be highly congratulated on keeping together an orchestra of the high artistic standard for which it is noted. On this occasion the main number of interest was the Beethoven symphony No. 5, in C minor. The other selections were Gluck's Minnet, from *Orpheus*, and Mozart's *Die Entführung aus dem Serail*. Among the selections played during the past three seasons by Mr. Zuro and his orchestra are to be found some of the most important symphonies, including Beethoven (one, three, five and seven), the Brahms No. 2 (concerto for violin and cello), and some of the more popular overtures. Taken in its entirety it represented the best of music.

Allegro Brillante (Ten Have), *Catherine Rice*; Scenes from *Robin Hood* (De Koven), by a full cast of college girls. The concert was enjoyed by a large audience and was broadcast by WRNY.

Florizel von Reuter Delights

Florizel van Reuter, a fine American violinist, appeared in recital at Aeolian Hall on April 24, after a succession of concerts given in Europe, where he was the recipient of much flattering criticism. The audience was frankly delighted with him, listening through a rather lengthy program with every manifestation of keen enjoyment. The program, in addition to its length, abounded in technical difficulties which Mr. van Reuter surmounted with fine technic and superb musicianship.

The performance was enlivened by two compositions of the recitalist, entitled *Chanson Triste* and *Rumanian Dance*, both in excellent taste in subject matter and development. Other numbers on the program included Bach's Sonata in B flat, Mozart's Rondo, Vitale's Chaconne, Paganini's Campanella, and numbers by Liszt and Tchaikowsky. He is an artist of unusual capabilities that should make him a most popular concert figure next season.

OPERA AT RAVINIA

(Continued from page 5)

L'Heure Espagnol, *Sapho*, *Hansel and Gretel*, Gianni Schicchi, *La Vida Breve*, *Madame Sans Gene*, and *Pelleas and Melisande*.

In addition to the operatic repertory there will be the usual concert series, the symphony concerts with soloists from the opera company holding attention on Monday night of each week, with the children's concerts and the popular concerts as important features of the season's work. All in all, a tremendous season is in prospect, one that will be filled with good things. Ravinia will adhere to its time honored motto of making every season better than the one which has preceded it.

To Ella Spravka

The subtle personality of Ella Spravka, pianist, with its lights and shades, its humors and its enthusiasms, which color her music and make her art great, prompted a beautiful tribute to her by Catherine Culnan. Here it is:

TO ELLA SPRAVKA

O rare, sweet soul, so exquisitely tuned
To beauty and to finer loyalties
Than life can offer in the market place,
How often, looking at some lovely flower
Or at the restful wonder of the trees
Or listening to woven harmonies
That shall revive the spirit of this hour,
I suddenly see a new young mystic face
And feel again your fairy-wielded power—
The alchemy of music and of grace.

Red Bank Enjoys Homer Mowe

Homer Mowe, of New York City, bass-baritone and teacher of singing, was soloist at the final musicale of the season given by the Music Department of the Woman's Club of Red Bank, N. J. His program, including *The Grenadiers* by Schumann, and songs by Haynes, Hawley, O'Hara and Guion, was enthusiastically received. The club chorus, which Mr. Mowe has been directing for the past two months, sang two numbers with fine effect, showing a great improvement in tone, diction and precision.

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April 29, 1926

MAINE MUSIC FEDERATION MEETS IN AUBURN

AUBURN, ME.—The feature of the month here was the State Music Federation Convention which met at the Philharmonic Studio for a two-days' session, April 14 and 15, with the Philharmonic club, Mrs. S. Merritt Farnum, president, hostess. On the first afternoon a tribute was paid to the memory of the first federation president, Mrs. James A. McPaul of Portland, who died in office in November last. This was written and read by Theda C. Dingley, of the resolutions committee, state chairman of publicity. The Maine Federation is young and this was only its third convention. On the evening of April 14 the studio was crowded to hear the brilliant program given by part of the senior clubs of Maine. Those appearing were Chopin Club of Westbrook, represented by a trio—Dorothy Merrill Moore, violin; Veronica Hebert, cello, and Kathleen Vallee, piano. Marston Club of Portland—Laura E. Ross, pianist; Rubinstein Club of Rockland—Gladys St. Clair Morgan, mezzo-contralto, accompanied by Faith Berry; MacDowell Club, Portland—Clarice Merriman Smith, pianist; Cecilia Club, Augusta—Antonio Landry, soprano, Caroline Fennell Chase, accompanist; Philharmonic Club, Lewiston-Auburn—Adrienne Belneau, harpist, Mrs. E. H. Carratt, soprano. Lyric Club, Caribou, Marion Hitchings, pianist. Miss Hitchings was an artist at the Eastern Maine Music Festival at Bangor last fall. The Rossini Club, Portland, was represented by Emily Eldridge, violinist, accompanied by Susan Coffin, and Bertha King Fenderson, contralto, with Mary Seiders, accompanist. Special mention should be made of the songs, words and music, written by Frances Turgeon Wiggin of the Philharmonic Club, Pierrot at Fifty, and Red Geraniums, which Mrs. Carratt sang. They are modern, well written and very singable.

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The star number of the program was the rendition of the cello-piano sonata, op. 69, of Beethoven, Botho F. Felden, cellist, and Alfred Brinkler, pianist, representing the Kotzschmar Club of Portland. Following the concert a reception was held for the state officers and Mrs. George Hail, president of the Plymouth district. Music was rendered by the Philharmonic orchestra.

Musical numbers for the first afternoon were given by Grace Ellis, coloratura soprano; Exilia Blouin, contralto, accompanist for both Grace Cobb and Eleanor P. Sands, contralto, Angie Starbird at the piano. At tea following the afternoon session, musical numbers were given by the Pro Arte Quartet of the Philharmonic Club, Anna Tighe, violinist; Egantine Belleau, flutist; Elizabeth Tighe, cellist, and Blanche Belleau, pianist.

Mrs. William Arms Fisher, of Boston, first vice-president of the National Federation of Music Clubs, was a speaker at the morning session of April 15, who showed how great was the influence of the Federation in spreading good music. Alfred Brinkler, of Portland, urged regular courses of music in the public schools. E. S. Pitcher, of Auburn, first vice-president of the New England Federation of Music Clubs and an officer in the Eastern School Supervisors of Music Association, spoke on music appreciation in the public schools and standardization of voice training. Mrs. Hail spoke of junior club work as did Yvonne Montpelier of Portland.

At the luncheon at the DeWitt Hotel, Mrs. Fisher spoke of the importance of seizing every means to get children interested in music and suggested a harmonica band. Other responses were from Marguerite Ogden, first vice-president of the Rossini Club of Portland, and Mrs. Hail. Music was by the Auburn Trio—Grace Cobb, saxophone; Camilla P. Webber, violinist; Alice B. Emerson, pianist.

Morning soloists were Exilia Blouin, contralto, with Grace Webber, accompanist; Isabelle R. Walton, lyric soprano, Gladys C. White, accompanist, and two piano compositions by Gladys Pitcher, of Auburn, from manuscript and played by Lois Goddard Arris.

The junior club program for the afternoon was very interesting. Perhaps the most unusual was the piano work of a seven-years-old Portland boy, who played without notes, with true musical appreciation and remarkable technic, Kochling's Rhapsodie Mignon. He appeared for the Juvenile Beethoven Club. Other junior clubs and their representatives were: Curtis Musical Club of Portland, Gusta Estabrook; Junior Marstons of Portland, Ruth M. Small; Mozart Club, Woodfords, Edwin H. Marshall; Mendelssohn, Portland, Leah Comeau; Spinet of Lewiston, Beatrice Giles; Mozart, Lewiston, Germaine Bedard.

The Webster School Orchestra of Auburn, rendered several selections under direction of Mr. Pitcher.

New officers are: President, Julia E. Noyes, Portland; Vice-Presidents, Mrs. Guy P. Gannett, Portland, Elizabeth M. Litchfield, Lewiston; Mrs. C. W. Towers, Houlton; Recording Secretary, Mrs. Ernest Theis, Westbrook; Corresponding Secretary, Mrs. Robert Horan, Portland; Treasurer, Mrs. S. Merritt Farnum, Lewiston; Auditor, C. W. Graffam, Portland.

There are at present twenty-three senior clubs, thirteen junior clubs and one juvenile in Maine. L. N. F.

Hempel Under Baldini & Engelhardt Management

Frieda Hempel, soprano, will be under the exclusive management of Baldini & Engelhardt for the season 1926-27. Miss Hempel recently returned from a long tour, covering a large territory from New York and Florida on the East to Denver on the West, being greeted by capacity houses everywhere. In Denver she sang to nearly 14,000 people. On this tour G. A. Baldini acted as her personal representative.

The past season of "the Jenny Lind of today" has been unique in many ways, both from an artistic and an incidental angle. In addition to meeting half a dozen governors, including the chief executives of Kansas, Nebraska, Illinois, Ohio and South Carolina, she was the guest at a reception given in her honor by Mrs. Wilcox in Washington, where she met members of the diplomatic corps from practically every country of the world. In Charlotte, N. C., Miss Hempel had as her guests the famous Ty Cobb of the baseball diamond and members of his Detroit team. The season also saw her debut as a radio artist, when a few weeks ago she sang at the Sunday night concert of the Atwater Kent series over station WEAF and fourteen connected stations. Having fulfilled her final concert of the season when she appeared as soloist with the Harvard Glee Club in Boston, an annual event for many years as the closing of the concert course there, the popular soprano will sail for Europe on April 30 on the Paris to fulfill engagements on the continent, returning to this country next November.

Mr. Baldini has left New York on an extensive booking tour for the bureau which, in addition to Miss Hempel, manages Paul Roes, Dutch pianist; Bruce Benjamin, American tenor; Nadia Reisenberg, Russian pianist, and the Goldman Band.

McClurg Miller Pupils in Recital

An audience that filled the ball room of the White Swan Hotel, Uniontown, enjoyed the recital given by pupils of McClurg Miller on March 25. Those participating in the program were Mrs. George W. Hackney, soprano; Gomer Jones, baritone, and George Walker, tenor, assisted by Marilla Kohary, pianist, and Garnet Jeffries, accompanist. Miss Hackney is soprano soloist in the choir of the First Presbyterian Church, Connellsville. In reviewing the recital Grant Barclay stated in the Uniontown Standard that "The program was notable for its balance and comprehensiveness and was fully justified by the excellent interpretation with which it was presented. Mrs. Hackney gave each number in her group an intelligent reading to which was added a high regard for expression and a delicious tone always true to pitch." In commenting on Mr. Jones' singing the Standard critic noted that "His is a voice of richness, beauty, power and appeal. His diction moreover has reached a fine state of excellence." According to the same reviewer, "We have only praise for the fine vocalism of Mr. Walker, who is one of Mr. Miller's Pittsburgh's pupils. A rather robust tenor, it grows more rich and vibrant as it moves up the scale, and



EMINENT MUSICIANS CROSS ON THE BERENGARIA.

From left to right, Josef Szigeti, Mr. and Mrs. Klempner and Vladimir Shavitch.

is not forced by any of the demands made upon it." The program was opened and concluded with duets for soprano and baritone and tenor and baritone, all of which gave great pleasure. Miss Kohary was heard in two groups of piano solos and won the enthusiastic praise of the critics. Miss Jeffries also was well received as accompanist.

Thorpe Pupil Scores in Florida

Hedwig Dahl Mason, lyric soprano, artist-pupil of Harry Colin Thorpe, scored success in recital in St. Augustine, Fla., on January 21, when she appeared under the auspices of the St. Cecilia Club. She was heard in a program of songs and arias by Haydn, Arne, Del' Acqua, Grieg, Sigrid Lie, Thrane, Gounod, Hueter and Woodman.

The press comments were of a flattering nature. Mrs. Mason also broadcasted a recital from WJAX, Jacksonville, which was heard as far north as North Dakota. She has received letters of commendation from all over the country.

More Gray-Lhevinne Repeat Engagements

The University of Pittsburgh, Pa., recently signed contracts to bring Gray-Lhevinne back once more to the large Memorial Hall, in November. The Dana Musical Institute has engaged the violinist for Warren, Pa., on May 7. Dickenson, of Williamsport, Pa., has secured still another date for November, and 4,000 people are expected at her Columbus, O., concert. This artist is at present on the Pacific Coast for a few week's stay before her busy spring tour of the eastern states.

Dr. Carl Concludes Special Musical Services

With the giving of Judas Maccabeus, on April 25, at the First Presbyterian Church, Dr. William C. Carl concluded the special musical services of the season. The soloists for the oratorio were: Ruth Shaffner, soprano; Amy Ellerman, alto; Ernest Davis, tenor, and Edgar Schofield, bass, with the assistance of a Motet Choir. The other works of this nature which were given this season by Dr. Carl, were Mendelssohn's Elijah, Rossini's Stabat Mater, Handel's Messiah and Samson, Haydn's Creation and Bach's Passion Music. The series will be continued next season.

Isabel Richardson Molter Wins Success

Isabel Richardson Molter, dramatic soprano, won success Easter Sunday night, April 4, at Lawrence Memorial Chapel, Appleton, Wis., in Rossini's Stabat Mater. After singing the Inflemmatus with chorus, Mrs. Molter received an ovation from the audience. This gifted artist also appeared as soloist with the Little Symphony of Chicago at the musicale of the Evanston Country Club, Evanston, Ill., April 23.

Baldwin Conducts Mendelssohn Glee Club

The Mendelssohn Glee Club gave a private concert at the Waldorf-Astoria on the evening of April 13, with Ralph L. Baldwin conducting and Nevada Van der Veer, contralto, as soloist. Francis Moore was the accompanist and Julius C. Zingg was at the organ.

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GEORGES

ZASLAWSKY

American Debut

HERALD TRIBUNE
APRIL 13, 1926

Zaslawsky Leads Philharmonic With Brilliant Results

Russian Conductor Displays Beat With Meaning at Carnegie Hall Concert;

The Philharmonic Orchestra, which had bidden a serial farewell to its various subscription audiences during the first few days of this month, reappeared last night in Carnegie Hall for a single concert under a new conductor. This was Georges Zaslawsky, a Russian, who is also a violinist. He was born in Kiev and began conducting in Russia in 1908. He left the country in 1920 and conducted in various European cities, and has recently been in South America, where he found marked favor. This was his first North American appearance. He chose familiar numbers to show his conductorial powers—Beethoven's "Egmont" overture and Fifth Symphony and the Fourth Symphony of Tchaikovsky.

Mr. Zaslawsky, judging by his performance of the Beethoven symphony, is an experienced musician who knows his business. He did not waste motion and had no trouble in conveying his wishes to the orchestra. The clearness and finish of the performance suggested that his beat had meaning and could readily be followed.

The opening three notes of the symphony came much more slowly than usual, and Mr. Zaslawsky took his time in reaching the normal pace of the movement, resulting in a certain loss of momentum, though the close of the movement was amply spirited. There was some of this same tendency in the next movement, especially in the fortissimo proclamation of the second theme early in this section. This was given with unusual breadth and deliberation. The rest of the work was orthodox, with laudable zest and spirit, the much conducted Philharmonicians showing their merits and giving Mr. Zaslawsky every advantage in his conductorial debut here—which suggested that, while a new Toscanini has not dawned on our horizon, this Russian is a leader of marked competence. He was warmly received by an audience of good size.

Conducting the New York Philharmonic Orchestra

Carnegie Hall, April 12th, 1926

Photo by Mishkin, N. Y.

NEW YORK TIMES

APRIL 13, 1926.

ZASLAWSKY'S DEBUT BRINGS AN OVATION

Russian, Directing Philharmonic, Shows New York Has Another Able Conductor.

Georges Zaslawsky, Russian conductor, made his New York début in a special concert with the Philharmonic Orchestra at Carnegie Hall last evening. His coming adds another able conductor to New York's list.

Mr. Zaslawsky created a favorable impression in appearance, being tall and well built. During the overture to Egmont it was discovered he was well in control of his orchestra and that he choose to present Beethoven as a composer of rugged force, of realism, rather than one of overwhelming imagination. Not that Mr. Zaslawsky forgot the finer marks, for he gave plenty of light and shade, but the general effect was of a sound technic, whereby the relative values were set forth. The audience, which had listened with marked attention, gave the conductor great applause and two encores.

Beethoven's Fifth Symphony gave even greater opportunity for observing Mr. Zaslawsky's style. The first movement was broadly taken, pianos without weakness, fortés without crudity. The steadiness and strength of the conductor were never in doubt. He moved in a logical sequence, laying brilliant emphasis on his climaxes.

The second movement, owing to a certain squareness in tempo, lost some of its imaginative quality, but the third movement had a virility that left no feeling of insufficiency. The applause was great and prolonged. Mr. Zaslawsky being recalled three times, receiving a basketful of flowers, and signaling the orchestra to stand up.

The conductor had chosen Tchaikovsky's Fourth Symphony for his final number. Here he was completely in his element. He made the composer vivid and poetic. He put some of the imagination he had dispensed with in Beethoven into his rendering of Tchaikovsky. It was a Russian interpreting a fellow-countryman, not lending him the attributes that belonged to another people. At the conclusion Mr. Zaslawsky was recalled with great warmth.

"A Welcome guest."
Pitts Sanborn—*New York Telegram*.

*"Conducted with balance and poise, fine sonority,
and splendid welding of the various choirs."*
—Grena Bennett—*New York American*.

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Louise Hunter's Activities

Louise Hunter, Metropolitan Opera soprano, has been engaged for the Spartanburg Festival and for the entire summer season of light opera in Atlanta, Ga. Before leaving with the Metropolitan Opera Company for Atlanta and Cleveland, the young singer filled some successful



LOUISE HUNTER.

A recent picture of the young Metropolitan Opera soprano, who is singing this week in Atlanta, Ga., with the company, and who will also go to Cleveland.

concerts, among them a benefit for the Israel Orphanage held at the new Madison Square Garden, New York, and two private musicales—at the home of Mrs. Stephen Pell in New York and at the residence of Mrs. William English in Brooklyn. The Criterion Society of New York also had Miss Hunter for a concert, and one of the outstanding successes of the entire season was her appearance at the Boston Athletic Club concert last month. On Easter Sunday, Miss Hunter sang at the special services at the West-Side Presbyterian Church of Ridgewood, N. J. On June 2 she will sing at a musical at the home of Mrs. William V. Kelley in Lake Forest, Ill.

This season Miss Hunter has sung Musetta in five of the Bohème performances, doing all but one; has appeared as Ynoid in all the presentations of Pelleas and Melisande; all those of the Bartered Bride, and had especial success as Sebel in Faust, when she had two recalls after her aria. Next season will mark her third with the Metropolitan.

Milan Lusk Plays to Overflow Audience

Before leaving on his European concert tour, Milan Lusk made his first and only appearance in Wilmette (Ill.) this season, at the new Baptist Church, and was given a genuine ovation by the large audience which not only filled every available seat but also had to be accommodated by additional chairs in the choir loft, aisles and entrances. Mr. Lusk played beautifully and the audience demanded many encores.

Lusk's recital on February 25 in Rogers Park (Chicago), at the Methodist Church, proved equally successful and made a deep and lasting impression. He left for Europe early in March, stopping in New York on his way, where he made a violin record for the Gennett Company. News has been received of his arrival in London on March 20 after a stormy voyage.

Woman Pays Club Compliments James Wolfe

James Wolfe has been made a "special member" of The Woman Pays Club. The quota of three male members to be honored by recognition of this club of two hundred women successfully working in the Seven Arts is now full. The club was organized six years ago, and when its first dinner dance was arranged Reinald Werrenrath was guest of honor. The second year he staged a comedy for the

club and in recognition of his services was made a "special member." Later Eugene Lockart, well-known actor, was recognized for his kindness to the club, but for two years the remaining "special membership" provided by the constitution of the Woman Pays Club was vacant. Now James Wolfe has been unanimously chosen as the club's last "special member." Music is represented in the club by Marion Bauer, Cecil Arden, Carolyn Beebe, Elizabeth Lenox, Jeanne Gordon, Lotta Madden, Greta Masson, Rhea Silberta, Florence French, Lucile Chalfant, Delphine March, Crystal Waters, Frieda Hempel and Estelle Liebling. At the club's last dinner dance, Paul Althouse and Mr. Wolfe were the special guests and soloists.

Cecil Arden Delights in Scranton

The fifth of the Scranton Civic Course concerts presented Cecil Arden, contralto, and Jacques Thibaud, violinist. This was not Miss Arden's first appearance in this city, for on former occasions she had made many friends there and all were eager to grant her a cordial welcome on this occasion. She added many more to this list by her delightful singing on March 19, when she displayed a voice of lovely quality, distinctness of enunciation and a delightful sincerity. The



CECIL ARDEN.

Scranton Republic states that "she gave a distinct example of the smooth flow of melody and evenness of scale tones in Mozart's Deh Vieni, and brought her audience to a point of enthusiasm in Gounod's O ma Lyre Immortelle. Had Miss Arden sung only these two songs, the concert would have been worth while. In all her numbers Miss Arden showed possession of genuine musical taste, and fine perception of the characters of the songs. She established the moods and styles of their settings with a certainty, and this kind of singing, clear-cut and sincere, always finds a responsive chord in the hearts of the people."

Iliff Garrison Praised

"Iliff Garrison is truly in the class of any of the great pianists," "His wonderful technic made the most difficult passages seem simple," "The Chopin and Debussy numbers made a deep impression"—these were some of the words of praise sounded by the dailies after the recital given by Iliff Garrison, American pianist, at the State Teachers' College, Greeley, Colo. This was his second recital at that school during the season and an audience of over 1500 listened to his fine program and demanded several extra numbers.

Maria Müller Home for Summer

Maria Müller, Metropolitan Opera soprano, sailed for Europe on April 20. Miss Müller will return to America the end of November and begin a concert tour under the management of R. E. Johnston, from December 1 to January 10, when she commences her season with the Metropolitan Opera Company, remaining with that organization until the end of the season.



AT THE BOURNEMOUTH FESTIVAL.

Left to right (standing)—Solomon, Sir Dan Godfrey, Gustav Holst. Left to right (seated)—Dame Ethel Smyth, Sir A. C. Mackenzie and Isolde Mengen. (See story on page 5.)



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

THE BACH FESTIVAL

"Will you be kind enough to give me the date of the Bach Festival, which usually takes place in Bethlehem, Pa., some time during the spring? As far as I have observed there has been no notice of the performance."

The Bach Festival is to take place on May 14 and 15, as announced recently, and full details will be published in the MUSICAL COURIER before that time. The Mass will be sung on May 15, two performances of it being given during the afternoon—one at 1:30; the other at 4 p. m. The Philadelphia Orchestra will accompany the choir.

DON QUICHEOTTE

"Would you be kind enough to tell me something about the opera, Don Quicheotte, as I have looked through the reference books available and find no mention made of it? What year was it written, and has it ever been produced in New York before? There is so little information about Massenet in the books, it seems as if he was of little importance, yet quite a number of his operas are frequently given and are well known to the opera-going public."

Don Quicheotte is an opera in five acts and was first produced at Monte Carlo in 1910. It was given this season for the first time at the Metropolitan Opera House, but it was sung in New York several years ago by the Chicago Opera. It is only mentioned in a list of Massenet's works in Baker's, but in The Complete Opera Book, by Gustave Kobbe, which has recently been brought up to date, there is a list of characters and a description of each scene, so one really gets some knowledge of it. It was the last work produced during Massenet's life time, as he died in 1912.

The list of Massenet's operas varies according to the authority consulted. Baker's Dictionary gives the number as twenty-four, three of them posthumous, which is probably correct. Of four authorities consulted, but one gives a complete list of the works.

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HORSZOWSKI

Pianist

LONDON RECITAL December 1, 1925

"First appearances in England" have been so frequent of late that the critic has become wary of using his superlatives, lest the supply be overdrawn. We need not confine our appreciation, however, of Mieczyslaw Horszowski, who played at the Aeolian Hall last night. (This also was a first recital here.) At the very outset, in the first few bars of Honegger's "Toccata and Variations," it was clear that this pianist was about to give us a lucid exposition of his program. So it was. Not only was the technical conveyance wonderfully fluent, but the stream of thought which it contained was never anything but crystal clear.

The Beethoven Sonata (Op. 109), which followed, was like a Euclidean theorem in its enunciation and final proof. The recitalist—and we with him—moved from clause to clause with complete conviction, backed as he was by flawless reasoning and great foresight. At the end we felt that we had settled a big problem once and for all, and could move on to the next of the sequence.

The next, however, were not problems in Mr. Horszowski's hands, but axioms, which had merely to be stated to be accepted. Debussy's "Images" have rarely been heard with so little personal intrusion, and yet with so faithful a translation into terms of physical sound. Honegger's work—an early one—is full of youthful assurance, as well as of youthful impressions and moodiness.—*Daily Telegraph*.



New York Times, March 17, 1926

HORSZOWSKI AT HIS BEST

Pianist Confirms the Impression That He's a Master Artist.

Mieczyslaw Horszowski, Polish pianist, gave his second New York recital at Town Hall last evening, confirming the impression made at his first appearance that he was a master artist. He played Bach's English suite in a scholarly spirit, with meticulous care and accuracy. To Schubert's sonata in A he brought an earnest, appropriately old-fashioned sentiment. The allegro in particular was given with joyful freshness, Honegger's "Toccata and Variations," which occupied the centre of the program, was announced as a probable first time in New York. It was composed in 1916 in memory of the composer's uncle. Honegger seems to have been under two influences in this work; the first, the materialistic realism of today; the second, an echo of the impressionism of Debussy. Mr. Horszowski brought all his skill and devotion to bear upon the problem.

BERLIN RECITAL January 12, 1926

A more than pleasant surprise were the offerings of Mieczyslaw Horszowski in Bechstein Hall. Here at last is one of the chosen who, if first impressions are confirmed, will within a short time establish himself within the very first ranks. Not a sensationalist, to be sure, but for that very reason doubly capable of satisfying lovers of real mastery and genuine musicianship.

As a wonder-child he created a stir in the musical world. Then, I am told, at fourteen years he resolved to withdraw completely from the public eye for ten years and devote his time to scientific studies. An extraordinary case! And, particularly extraordinary, the skill and ripeness which he has achieved at thirty! His Schubert was marvellous in its exquisite interpretation. No conscious effects marred the impression. The technique was of the utmost clarity but never an end in itself. Not even the loudest fortissimo could offend the sensitive ear, no reckless "pedal" marred the purity of the phrasing.

But it was in the Chopin that he proved the extent of his gifts. The Impromptu in F was played without sentimentality, the Etude in F with dashing bravado, the three Mazurkas were masterly in their conception and execution. In the B minor Scherzo musician and virtuoso were welded into an artist of extraordinary completeness. From now on Mr. Horszowski's fame (he makes his home in Milan) will not be confined to the Latin countries! — Leopold Schmidt in *Berlin Tageblatt*.

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Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

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WILLIAM GEPPERT.....	Vice-President
ALVIN L. SCHMOEGER.....	Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York	
Telephone to all Departments: 4850, 4851, 4852 Caledonia	
Cable address: Musicourier, New York	
Member of Merchants' Association of New York, National Publishers' Association, Rotary Club of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, Advertising Club of New York, Honorary Member American Optimists.	
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For the names and address of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS—Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars; Two Dollars Extra. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Sydney, Melbourne, Brisbane, Adelaid, Perth, and Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and boutiques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, leveling, and lay-outs which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade

NEW YORK APRIL 29, 1926 No. 2403

Now the Metropolitan Opera House is padlocked, too, but not for Prohibition reasons.

Biologists assert that there is today not a perfect man on the face of the globe. Let them tell that to certain male prima donnas.

Spring songs are being hummed by all the managers and artists whose 1926-27 season gives promise of being booked substantially.

Agonized silence and yawning loneliness around Broadway and Thirty-ninth street. The Metropolitan Opera Company is on tour.

We note that a young lady is dancing "under the direct patronage of" Mrs. So and So. Which arouses the interesting query: What is *indirect* patronage?

Florida and California residents feel the same about the merit of their respective home climates, as Frenchmen and Germans feel about the merit of their respective home music.

The several explorers who are planning balloon and aeroplane trips to the North Pole, announce that they must wait for light airs. We have plenty of them here. Why not send them over?

The Evening Telegram remarks: "If the French Cabinet could be set to music it would be funnier than The Mikado." And if our Prohibition Force could be set to music, it would be sadder than Chopin's Funeral March.

It takes all kinds of people to make a world. Some persons are interested in the next corn crop, and others in the crop of 1926-27 novelties at the Metropolitan. By the way, it promises to be interesting even if not abundant.

After the manuscript concert at Rochester the other day, Dr. Howard Hanson invited the New York critics who were present—Messrs. Downes of the Times, Perkins of the Herald Tribune, Key of the Musical Digest, and Osgood of the MUSICAL COURIER—to an informal hearing of his new choral work, *Lament for Beowulf*, which is to be produced for the first time at the Ann Arbor Festival next month. It was admirably sung by a chorus of sixteen fresh

young voices from the Eastman Opera School, which had been drilled only three days. It turned out to be a very strong, effective choral work, decidedly original and of stark interest. With a chorus of 500 and full orchestra at the Ann Arbor Festival its première is bound to be an impressive event.

The many friends throughout the country of Ben Atwell, publicity manager of the Chicago Civic Opera Company, will be happy to hear of his complete recovery from a severe attack of influenza followed by double pneumonia. After remaining for many weeks at St. Luke's Hospital in Chicago, Mr. Atwell went to California, where he spent a month. Seen recently on Wabash avenue in Chicago, he looked the picture of health, though he said that looks often were deceptive and that his coat of tan was not earned playing golf, but resting on a porch facing the sun and that he was yet a little weak though already back on the job at the Auditorium.

Says H. T. P., in the Boston Transcript: "A pleasing, though not too plausible, tale goes the rounds. Night after night evil-disposed men had watched a youth descend from the elevated in New York in the neighborhood of Park Row, bearing a thick envelope. A belated collection they surmised. One night they clapped a revolver to the messenger's belly and snatched the envelope. When he had fled they opened it, and lo! it contained reviews of concerts and the opera for a certain newspaper. The thieves threw them on the ground and went their ways, cursing. In time, the messenger returned, recovered the sheets and did his errand." Nevertheless, it is true and nobody appreciated the ironic point of the tale more than W. J. Henderson, dean of the New York critics, whose copy for the Sun it was that fell into the hands of the enterprising marauders.

The success of Vladimir Shavitch as guest conductor of the London Symphony Orchestra, which was so enthusiastically echoed in the London Press, is particularly significant since it was won by merit alone and in the concourse of names of international repute. Mr. Shavitch, American born, and chief of one of the youngest American orchestras, represented his country worthily among famous and seasoned artists like Felix Weingartner, the Austrian; Bruno Walter, the German; Rhené-Baton, the Frenchman; Pablo Casals, the Spaniard, and Albert Coates and Sir Edward Elgar for England. The London Symphony, which is an orchestral republic, and every year picks its conductors from the availables of the world, has established an honor list to which it is a real distinction to belong. This is the second time that Mr. Shavitch has been chosen.

In the season just finished, the Metropolitan Opera kept on the whole very close to the high standard of performances which it has set itself in former years. La Vestale was a triumph of stagecraft from all standpoints, La Cena delle Beffe a stunning performance, Die Verkaufte Braut the best all-round performance in German since the war, and the Gianni Schicchi revival a little masterpiece. The Ring performances, on the other hand, were as a whole not what they might have been, principally owing to the taking of insufficient time for preparation; also to the fatal passion that someone had for saving light, which resulted in the inability to see anything except the mere outline of Wagner's heroes and heroines, for scene after scene. Even Siegfried's Forest laughing in sunlight was dark and gloomy. It seems as if the Ring would stand at least two cycle performances a year, which would warrant better preparation.

Last Sunday noon, with the fifth symphony of Beethoven, Josiah Zuro's Sunday Symphonic Society brought to a close its third season, which consisted of ten concerts. It is a fine undertaking. Mr. Zuro organized his orchestra to provide good music for those who cannot hear it at the time when symphonic concerts usually are given. No admission has been charged. All contributions to help the cause have been voluntary, and Mr. Zuro, besides being organizer and conductor, has largely shouldered the financial responsibility himself. In the course of the three seasons, thousands of people have listened to the concerts, and many thousands more have heard them on the radio. Programs have uncompromisingly been made up of classical music with an entire symphony at nearly every concert. First performances have been given of a number of American works. Quite a few young American artists made initial bows with orchestra. The orchestra itself has developed so that it is today equal to anything in the modern repertory. Mr. Zuro has done a real service to New York music lovers in organizing and carrying on this series, and he deserves the heartiest support for his fourth season, plans for which are already under way.

A Jazzy Judge

Over at Toms River, in the State of New Jersey, Supreme Court Justice James F. Minturn, in charging the Orange County Grand Jury recently, gave a picturesque description of jazz, which he associated with the consumption of illicit beverages. He said, describing the difference in the meaning of spring to rural and urban peoples:

"The song of the jaybird will scarcely have died out in the fields and the call of the cuckoo will hardly have expired in the thicket ere the more vociferous jaybird and vivacious cuckoo from the urban concert halls, seeking rest and rehabilitation from the tonic atmosphere of our shores, will march upon us with all the abandon and assurance of conquering heroes."

"Keeping time, as it were, with the hilarious civic invasion with an intoxicating rhythm that defies and submerges the eternal song of our ocean, comes that vermiform appendix of the musical art known as a jazz band, exuding, as it were, that ear-splitting avalanche of monotonous noise which finds its counterpart only in the depth of Goethe's Walpurgis Night or in the heart-rending emanations from the condemned souls of Dante's Purgatorio."

"In response to its call there ensues a series of snakelike gyrations and weird contortions of seemingly agonized bodies and limbs, resembling an Asiatic pot-pourri, which for a more definite name is called a dance. To be effectually and consummately executed, this anomalous procession must be indulged in the midst of a meal and resumed at intervals, so that, in truth, jazz becomes the *pièce de resistance* of the meal. While the meal, through neglect, shrinks into desuetude, the jazz becomes magnified in ethereal ecstatic exuberance and intensity."

"With the meal and dance inevitably goes the necessary elixir or ambrosia of the gods, drawn from the expectant hip pocket, apparently carried as a necessary appendage to the meal and dancing habiliments. And with its production arises a swell of exultation, glee and satisfaction that common decency has once again been subverted and law and order has again been overcome."

"To the innocent and uninitiated, this bottle contains the most sanctified medicated water or the most exhilarating to soothe the strained nerves and stabilize the weary limbs of these overwrought terpsichorean devotees. But we who occasionally are permitted to lift the veil of the sanctum-sanctorum of this spiritual atmosphere and hear the harrowing tales of adventure by land and flood know too well that the bottle, thus publicly exhibited and flouted, as it were, with exaltation in the eyes of the law, contains nothing less than stupefying, death-dealing whisky, the general use of which is outlawed, denounced and prohibited by the law and the Constitution as a crime."

The Musical Courier does not need to defend jazz. Jazz has some good features, some bad ones. Its monotony of beat is bad, musically speaking; its color, orchestration and harmony are superior to those elements as found in other popular music. But the Musical Courier does protest most vigorously against the suggestion of this public official that jazz is a contributory cause of crime. It is not! There have been immodest, immoral, indecent dances and drunkenness for centuries upon centuries to the accompaniment of all sorts of music from that of harps and religious songs to the finest inventions of the best classic composers. If we condemn jazz we condemn all music.

It is time public officials learned to be exact in their statements. The dance of today is no worse than the two-step of the nineties which was danced to Sousa's now classic marches; no worse than the waltzes danced in the fifties to Strauss and Offenbach; not nearly as bad as the sarabande of a hundred years earlier. And the orgies of Rome and Babylon, which were probably without music and perhaps also without dance, were probably wilder than anything we can conceive of today.

Suppose dry agents and judges attend to their business of drying up the country and leave our business of music alone. If they think that by putting a ban on music they will enforce the Volstead act, let them try it!

VARIATIONS

By the Editor-in-Chief

Every once in a while we run across the trail, and the programs and announcements, of Carl Lanzer, who calls himself the "Ole Bull of Today," the "Great American Violinist," the "American Paganini," "New York World's Famous American Paganini," "America's Great Unmatched Violinist," and the "Greatest Living Pizzicato Player."

Recently, Lanzer wrote to F. C. Coppicus, of the Metropolitan Musical Bureau, as follows:

Mr. F. C. Coppicus,

LOS GATOS, CAL., March 11, 1920.

Dear Sir:

Enclosed please find my Dixie Land program and dodgers, also I have learned to set type and print my own programs, hire the halls, make my own Violins, Bows, Strings, etc.

Just finished my Fantasie on Bonnie Blue Flag.

Yours respectfully,

CARL LANZER.

The literature accompanying the letter informs us that Lanzer contemplates a tour of Dixie Land, a tour of the nation, and a tour of the world; and that the two prize violins of his own make he calls the Yellow Arkansas Fiddle and the American Jeweled King. He issues this "Challenge to Old Fiddle Cranks": "Bring your \$5,000, \$10,000, \$15,000, \$25,000, \$50,000 Cremona Junk Fiddles to play against my two, and then we shall see which one sounds the most tubbish."

Lanzer charges no admission for his recitals, but takes up a collection during the intermission. He is not a "manager-made artist," he declares, and adds that he uses part of the proceeds of his recitals "to fight the Managers' Trust of Musical Stars."

The Lanzer programs bristle with novelty. He plays a prayer (with lights dimmed) "in memory of those who fell in this terrible war"; fantasie and variations, The Star Spangled Banner, during whose theme the audience is requested to stand; Honor to Our Soldiers; The Flight of the Indian Warrior, "Challenge Number 4, to be played in open contest against the World's Violin Players"; Comin' Thro' the Rye, with bag-pipe imitation; The Girl I Left Behind Me, "introducing great Pizzicato movements"; The Old Folks at Home, "introducing banjo imitations"; and Aeolian Harp Meditation, by Lanzer himself, and of which the composer says blushingly: "The Grandest Violin Solo Ever Written for the King of All Instruments."

Lanzer must exult to think that his challenge has not yet been accepted by the frightened Messrs. Heifetz, Elman, Kreisler, Szegedi, Flesch, Spalding, Thibaud, Kochanski, et al.

Last Thursday afternoon a huge crowd of persons stood on both sides of Fifth avenue, near the MUSICAL COURIER offices, watching the entrance of a shoe shop. Inquiry resulted in the information that the curious ones were waiting for the emergence of Edward Browning, aged fifty odd, and his new bride, aged fifteen, whom the daily newspapers refer to as "Peaches" Heenan. We have seen Woodrow Wilson walk past our offices without attracting any attention; and on other separate occasions, a similar result has marked the strolling, at the same point, of Richard Strauss, Rosenthal, Rachmaninoff, Bauer, etc. Henry Mencken would put this item under his famous department (in the American Mercury) called Americana.

Count that day lost whose evening Sun,
Has no reviews by W. J. H. done.

Moriz Rosenthal writes from Chicago, where he is teaching a master class at the Gunn Music School: "It is your evil influence which made me say to a pupil this morning, 'You raise your fingers too high for a perfect legato. Raise at poker, not at the piano.' I am sorry to add that my jest had more success than it deserved."

A letter written many years ago by Alfred Reisenauer, the pianist and pupil of Liszt, has been preserved by one of his friends, because of this characteristic passage:

Wagner always was more or less self-conscious, and many persons insisted that he never quite dropped his pose. Of course, his intimate friends saw him at rare intervals in moods that could be called anything but premeditated.

For instance, at the rehearsal of Parsifal, the garden scene had just been sung and danced gloriously, and Wagner, in his exuberant joy, hugged and kissed the artists, and the stage manager, and then, quite beside himself, got down on all fours, barked like a dog, bit at Cosima Wagner's skirts, and finally ended up by throwing his legs in the air and balancing himself on his head and hands.

At that moment Liszt, I, and the other pupils, walked onto the stage. Quick as a flash, Liszt (who always played the role of Wagner's self-constituted defender) said to us:

"If that's a pose, too, then, by thunder, it's one of the hardest in the world to hold."

Some weeks ago we wondered in print, why Paris has no rue Chopin. Now we are informed that it possesses a Place Chopin.

As far as we have gone, the second quarter of the new century looks amazingly like the first. People still applaud high tones at the Opera.

At the Christian Science church Musicus listens for a time to the throaty voiced tenor, who bleats off the key most painfully and constantly.

Musicus (to his neighbor)—"Great Scott, man, how do you stand this awful music? That tenor is vile!"

Scientist (quietly)—"We simply imagine that we are listening to Gigli, and the tenor imagines that he is singing like him. It is a very simple process, if you have faith."

"If half-baked bread gives one indigestion," queries J. W. D., "what is the feeling one experiences when listening to a half-baked recital performer?"

Charles R. Baker writes from Atlantic City: "You music critics often write that a composer 'garbs' a melody with harmony or orchestration. The last word, however, in musical dress-making comes from this place, where I saw a modiste's sign, reading, 'We specialize in piping, fluting and accordeon plait's.'

Wolff M. Henius, New York representative of important German film publications, comes along with this new operatic anecdote from Berlin:

"Not long ago two music critics met and one asked the other to review for him a Carmen performance in which a new Don José and a new Micaela were scheduled to appear. The opening curtain was set for seven o'clock, but only the new Don José was on hand, and no Micaela had arrived. There must have been some accident on the train. The scene director became nervous, the sold-out house likewise. Ten minutes after seven: no Micaela, no telephone or telegram messages from her, so that the director decided to start with the performance and to have some chorus girl take Micaela's place, hoping that the real Micaela would arrive meanwhile.

"He ransacks the chorus, but nobody has studied the part of Micaela. Finally the senior of the chorus, a sixty-year old lady, consents to take Micaela's place for the first act. The curtain rises, and after a short time the old lady as Micaela appears and starts singing her opening aria. After the aria the substituting critic immediately left the theater in order to see his colleague.

"The latter asked: 'Well, how did you like the new Micaela?' Whereupon the other replied: 'I could not tell you how Micaela sang, for I did not see her. The mother came herself.'

The Bohemians will hold their annual meeting on May 3, in order to elect officers, and the nominating board has chosen Rubin Goldmark, the composer, as the candidate for president, to succeed the late Franz Kneisel. Mr. Goldmark has been one of the leading executive forces of the Bohemians since their foundation, and always holds the position of toastmaster at the public and semipublic banquets of the organization. His is a popular selection among the membership of The Bohemians.

Apropos, it is a singular thing that The Bohemians have no home of their own, and hold their meetings at the Harvard Club, as the standing guest of that institution. Surely after so many years the leading musicians of the world's most important musical city should be in a position to possess a permanent social haven of their own, be it ever so modest. The actors have several clubs, the journalists likewise, as well as the painters, architects, and other professional branches.

The Bohemians have a good opportunity at this moment to start the project of a clubhouse of their own, in memory of their late lamented president. A section of the organization is composed of wealthy merchants and bankers, and they might fittingly undertake the financing of the plan, as their appreciation of the many pleasures they enjoy through the musical contributions of their actively artistic fellow members.

Who will be the first among the prosperous laymen and musicians of The Bohemians to give a check toward a fund for a building, or suite of clubrooms?

Thereafter, a series of concerts might be held, the proceeds to be donated to the same useful purpose.

San Francisco has a famous Bohemian Club, consisting mainly of painters, musicians, journalists, poets, dramatists, and other artistic craftsmen, and they are the proud possessors of one of the finest clubhouses in this country.

Why does New York lag behind?

"Exactly what are violin strings made of?" asks W. N. If the truth were known, violin strings really are made from the strings in string beans. Or perhaps from the entrails of sheep. Certainly, however, they are—contrary to the general belief—no part of a cat.

"He who hesitates is lost," murmured the recital-giver, hurrying to give an encore after tragically scant applause.

Why should the savage be savage? He gets no concert and opera prospectuses of a new season, the moment the old one is ended.

A young singer told us that she is particularly anxious to sing at the Stadium, because it would keep her out in the open air.

The best high explosive is manufactured by speaking to a vocal prima donna (male or female) of the excellent newspaper reviews received by some other singer.

Long Island City, N. Y., April 13, 1926.

Dear Variations:

Below I have listed what I think to be the ten most beautiful of shorter violin works. I hope you will publish the list, so that I may hear from others regarding their opinion of my choice, in your Variations columns:

Ave Maria	Schubert-Wilhelmj
En Harmonie	Achron
On Wings of Song	Mendelssohn-Achron
Nocturne, Op. 27, No. 2	Chopin-Wilhelmj
Caprice Viennois	Kreisler
Waltz, Op. 64, No. 2	Chopin-Huberman
Nocturne, Op. 54, No. 4	Grieg-Elman
Gypsy Airs	Sarasate
Slavonic Dance No. 2	Dvorak-Kreisler
Cortege	Debussy

Sincerely,

HERMAN G. WEINBERG.

Growing old, says our office philosopher, is just a slow process of discarding enthusiasms.

A MUSICAL COURIER visitor dropped in to announce his invention of a "Z-ray, which will kill critics." Why not let them live and suffer?

It isn't really spring. No street organs have been heard hereabouts as yet.

We are endeavoring to find the author of the immortal line: "He who bloweth not his own horn, the same it shall not be blown."

An advertisement from the Portland Oregonian: ENTERTAINMENT—Will play for any home banquet, concert or club, on the oldest instrument in the world; a rare treat. 990 Princeton st., EM 1504.

What is the oldest instrument in the world, next to a square piano in a summer hotel?

Francis Rogers some time ago sent us a characteristic contribution, which comes to light in the process of our annual spring desk rummaging. The item is an epitaph—whether or not of Francis' ancestor, he fails to explain. Here then, it is:

On a Stone in Shenley Vale Churchyard, England:
In memory of Joseph Rogers, died August 17th, 1828, in the 77th year of his age, having been clerk of this parish half a century.

Silent in dust lies mouldering here
A Parish Clerk of Voice most clear;
None Joseph Rogers could excel
In laying bricks or singing well.
Though snap'd his line, laid by his rod,
We build for him our hopes in God,
The Saviour God, that he will raise
Again that Voice to sing his praise
In Temple blest which always stands
The Church of God not made with hands.

Is operatic histrionism slow-motion acting?

"He who sings, frightens away his ills." Try Tschaicovsky for that irritated throat.

Nor, for the matter of that, is the average recital soprano a heroine to her accompanist.

We are anxious to go to Bayreuth, if for no other reason than to say to Siegfried Wagner: "So's your old man."

LEONARD LIEBLING.

RAVINIA ANNOUNCEMENT

The Ravinia Opera Company's announcement for this coming season, appearing on another page of this issue, proves again the astuteness of the general director of the company, Louis Eckstein. The announcement presents a formidable array of talent. With such a company performances are bound to be on a high level of excellence. Louis Eckstein, general director and president of the Ravinia Opera Company, is today one of the best known impresarios in the world. He has learned the operatic game. He knows how to cast an opera, for he knows every opera that has been given at Ravinia, and he studies the novelties. A shrewd business man, he is interested in many ventures and in all he is successful for the good reason that in every one of them he is efficient. Ravinia, under his able direction, has become one of the big opera houses of the world, an institution of which Illinois and America are justly proud. If operatic pilgrimages are to be made this season by followers of opera, let them go to Ravinia. Amid the splendors of nature, amid an atmosphere such as no other house can boast, Ravinia stands unique as its performances rival in quality those of La Scala, Bayreuth, the Colon in Buenos Aires, the Paris Opera, the Royal Opera of Madrid, La Monnaie of Brussels, the Metropolitan of New York and the Auditorium in Chicago. All in all, Ravinia is the queen of summer operatic houses.

R. D.

STRAVINSKY

Ernest Newman, English critic, agrees with us, and we with him, in regard to Stravinsky. Here is what he wrote recently in the *Sunday Times*, London:

When we are told that Stravinsky is bent on cutting out the strings because of the sentimentality traditionally inherent in them, on eliminating all poetic, literary, or other extra-musical impulses and writing music that is "just music," and on having what he writes played without any expression, the parts simply weaving in and out of each other, to use his own phrase, as if the performers were a sewing-machine, we say to him "Very good; we'll accept all that." Like Jürgen, we are willing to try any drink once. Now show us what you can deduce in the way of practical music from the theoretical premises we have accepted from you. We have heard music without strings before now; for centuries the world has heard music that was "just music," the weaving of notes without any prompting from or guidance by any faculty but what we call the musical faculty. We are quite capable, then, of following you understandingly. So now please deliver the goods. . . . But that is precisely what the Stravinsky of today cannot do. He is living on

TUNING-IN WITH EUROPE

A choral conductor from Enfield reports that several of his colleagues in the English provinces—the stronghold of choral singing—have had to disband their societies for lack of interest "owing to the influence of broadcasting." Why "do," when you can sit and listen to others? And yet so experienced a musical educator as Sir Walford Davies has the temerity to say that "until broadcasting entered into the national life, the young musical genius living in cramped surroundings had no opportunity of developing his ability!"

* * *

A gentleman named Captain Sauerzweig, from the Irish (!) Free State, announced a concert at the Queen's Hall at which he would play no less than fifteen orchestral instruments. Critics were much relieved to find that he did not play them simultaneously, but one after the other. But he played a Fantasy of his own which employed all the fifteen instruments in turn. One also learned that concertos were written for these instruments by composers whom one never hears of otherwise. One for the oboe was by a composer named Klemke. Mr. Newman said he was glad to hear it, so that he might avoid his works in future.

* * *

The Labor Party, in applying for permission to the justices of Grimsby to sing some labor hymns on a Sunday, pleaded that the hymns were harmless and the people "will blow off steam." A useful practice, in view of the coming coal strike!

* * *

"We let our enthusiasm run away with our judgment," says Sir Landon Ronald, speaking of modern music. What of it? How much worse to let our "judgment" run away with our enthusiasm. It's the most precious thing we possess!

* * *

Richard Strauss' Rosenkavalier film is said to have been sold to England alone for \$72,500, which presumably includes the services of the composer who is to conduct the orchestra at the first performance himself. In order to make it "go" as a film, the Rosenkavalier story had to have a happy ending, of course. Messrs. Hofmannsthal and Strauss provided it: the Princess falls gracefully into the arms of her husband

the reputation that he made between 1910 and 1913. If there is a back number among living composers, it is Stravinsky.

SETTING THE TOWN AFIRE

The San Francisco Chamber Music Society Set the Town Afire. At least that is what one would think

Chamber Music Society

of
San Francisco

BURNS

— Tonight at 8:30 —

on reading the above placard which was posted all over a mid-Western town recently.

STATISTICS

In Seattle, Wash., there are 195 professional musicians. Of this number, says Rene Devries, twenty-eight have made names for themselves, not only in Seattle, but also throughout the State of Washington. Seven of these have made national reputations and seven are internationally known.

THE DRUMMER WORKS HARDEST

Under the auspices of the Swiss Institute for Psychology, Professors Loewy and Schroeter have made investigations about the amount of energy used in the production of music. This has been published in volume 211 of Pfluegers Archives for the Psychology of Man and Beast. All musicians will be much interested in this, as it is not only psychological but from a physiological standpoint shows that sometimes the rendering of music can have a dangerous effect on the organs of breathing and circulation. The

who has been away at the wars so much! Think of the fortunes poor Mozart could have made with Figaro, had the movies been invented earlier. But would he? After all he was Mozart, and Strauss is —Strauss.

* * *

"A great singer's soul can only be expressed in German music sung in Italian," said Mr. Formichi to the English press. Hereafter we shall not listen for the great singer's soul under any other conditions. (Not that we ever did!)

* * *

A program consisting of Scriabin, Tschaikowsky, Rimsky-Korsakoff and Honegger drew only a small audience at Queen's Hall, while several exclusively classical programs preceding it by the same orchestra, under the same conductor, and also on the same day of the week, had full houses. People complain that this modern music is so old-fashioned.

* * *

Owing to the increased delicacy of the new recording process, the great gramophone laboratories near London have had to buy up all the poultry in the neighborhood. The cackle of the hens penetrated into the recording room and ruined the reproductions. Some records we know, however, would be distinctly improved by the cackle of a hen.

* * *

Such a flood of compositions reached the leader of the Savoy Orpheans in London, upon his published request for some British dance music as good as the American, that his mail eclipsed that of all the other guests of the Savoy Hotel. He says, however, that he will examine each one in person, before making a final choice. And when chosen the piece will be placed in the archives as an example of dance music as it once was.

* * *

Max Pallenberg, Germany's most famous comedian, and Fritzi Massary, its most famous operetta star, are going to start an intellectual Revue—relying, as it were, upon development rather than "exposure." Max Reinhardt is to stage it and a new composer is to write the music: Mitja Nikisch.

* * *

After Sig. Mussolini so heroically told a medieval German poet what he thought of him, a Munich audience hissed an Italian singer. Useless demonstration! At hissing Italian singers they'll never beat the Italians themselves.

C. S.

measurement of energy expended is particularly surprising: The smallest being 49.1 (per minute pro kilogram) for the singer of a song by Brahms and the highest, 290.2, for the drummer in a jazz band. As may readily be surmised, orchestral conducting often rates very high. Although these figures are entertaining enough, it would nevertheless seem that these tests must be essentially superficial. For the best modern psychologists agree that the thinking process is undoubtedly the most energy-consuming of all human activities.

MUSICAL COURIER READERS

The Leschetizky List—Some Corrections

April 4.

To the Musical Courier:

May I correct a misstatement which appeared in your excellent journal in the issue of April 1? In the editorial notes following the authentic list of Leschetizky's pupils, it is stated that my family name is "Whittern" and that "Whithorne" is my professional cognomen.

My paternal grandfather's name was Richard Whithorne. He was born in Gloucestershire, England. In some unaccountable manner the spelling of the name had been altered by the time I made my debut on this old globe. After my twenty-first birthday I decided that I much preferred the correct family name, and had the courts in Cuyahoga County, Ohio, legalize my "change of name" to that of my grandsire—the one to which I was entitled.

Believe me,

(Signed) EMERSON WHITHORNE.

P.S. The "Emerson" is also quite authentic, being handed down in straight direct line from Ralph Waldo Emerson. E. W.

EVANSVILLE, IND.

To the Musical Courier:

I take this liberty of writing you in regard to the list of Leschetizky pupils appearing in the MUSICAL COURIER. I had the privilege of studying with Leschetizky in 1911-12, and since my name, as well as that of a number of others whom I knew to be Leschetizky pupils while abroad, does not appear I thought it only fair to advise you of the fact.

Marie Hoover-Ellis, of Chicago, was for two or three years a pupil of Leschetizky and I find her name to be omitted from the list; also the names of Gertrude Cleophas, Ray Hampson, and some others whom I knew to be advanced pupils of the master. So the list is certainly incomplete and it seems the names of all the Leschetizky pupils in America at least should have been given if possible.

Please pardon the audacity I have shown in advising you, but I feel sure Leschetizky pupils would all be happy to have had their names appear in a list which is supposed to be complete.

(Signed) ALDA MCCOY HONG,
Formerly Alda Victoria McCoy.
* * *

SEATTLE, WASH., April 12.

To the Musical Courier:

I have just read the published list of Leschetizky's pupils in the MUSICAL COURIER and am surprised and disturbed to find that my name is not mentioned. I prepared with Ethel Newcomb and had my first lesson with Professor on March 27, 1906. Miss Newcomb was with me at that lesson and at several subsequent ones and can verify my statements.

Also, in looking over some correspondence of that period, I find a card from Mme. Leschetizky telling me what hour of a certain day Professor would expect me for a lesson. Is it possible that the Miss Goodeen mentioned might be Gordon in Professor's more or less illegible handwriting? It comes at about the right place on the list—all the names that I recognize as colleagues are toward the ends of the different groups.

In addition to the purely personal feeling I have in the matter, I feel that the omission of my name, or as the case may be—its misspelling—will injure me professionally as I am actively engaged in teaching and am known in the community as a Leschetizky pupil. So you will readily understand my anxiety to have the printed error publicly corrected at the earliest possible opportunity.

(Signed) ETHEL GORDON.

* * *
COLUMBUS, OHIO, April 12, 1926.*To the Musical Courier:*

I noted your article in the April 1 number on Pupils of Leschetizky with the complete list. In your comments you write that you had nothing definite for any of the "H's" or "J's." The Miss Hamilton Jones of the list is Grace Hamilton Morrey. If you look through your files of ten to fifteen years ago you will find articles about her playing. She has appeared in recitals, played with orchestras and has made recordings.

I met Miss Jones while she was a student with Leschetizky in Vienna. We were married and have since resided in Columbus. Mrs. Morrey has always kept up her music and has appeared in concert in cities from Denver to New York and from Detroit to Orlando, Fla. We have two daughters. One of them, Marion, is now with Ernest Hutchison in New York and you will hear from her. The other goes abroad in June for further culture. Also a son. Both daughters have graduated at Ohio State and the son is now a junior though not yet nineteen.

Mrs. Morrey organized a musical school of which she is president, and it is now incorporated as Morrey School of Music, Inc., Columbus, O.

(Signed) CHAS. B. MORREY.

EDITOR'S NOTE.—We are glad to receive these corrections, and should be glad to hear from other American pupils whose names appeared—or did not appear—on the list. Our acquaintance, though extensive, can hardly be universal, and we were obliged of course merely to mention those of whose whereabouts we are personally aware.

ALABAMA F. M. C. MEETS IN SELMA

SELMA, ALA.—The Alabama Federation of Music Clubs convened in annual session at Selma, April 14, 15 and 16. There was a charming gathering of the music clubs of the state, and the attendance was one of the largest, perhaps in the history of the Federation. Distinguished visitors included prominent musicians and executives from neighboring states, and artists from the Chicago and New York Opera companies, who entertained the convention with brilliant concerts, as did a coterie of Alabama artists.

Mrs. George Houston Davis, of Birmingham, president of the Federation and chairman of the Endowment Fund, and special memberships of the National Federation, presided at all business sessions. The Parish House of old St. Paul's Episcopal Church afforded an ideal place in which to hold the business meetings.

The state song, Alabama, words by Julia Strudwick Tutwiler and music by Edna Gockle Gussen, was given a spirited rendering at the opening of the Convention. Greetings and welcome from the Selma Music Study Club and the Etude Club were delivered by Alonzo Meek, and responded to by Mrs. Victor Hanson, on behalf of the A. F. M. C., Mrs. Hanson was the organizer of the State Federation some ten years ago. The Federation song, America, the Beautiful, was sung many times during the meeting. Reports from the various committees showed an encouraging growth in the music clubs of the state, and especially inspiring was the report of the junior club work, and also of the juvenile chapters, whose interest and energetic efforts in the cause gave the entire assembly a thrill.

An interesting demonstration of public school music work in the Selma schools was given under the direction of Mrs. Paul Monroe, supervisor.

One of the outstanding features of the convention was the address of Mrs. J. F. Hill, of Memphis, president of the Dixie District, on Why Should Bands Join the Federation.

Margaret Haas, president of the Florida Federation, delivered an excellent talk on junior work in the clubs.

Among the prominent visitors at the convention were: Dr. and Mrs. H. Augustine Smith, of Boston; Mrs. Jerome Hill, of Memphis; Margaret Haas, of Florida, president of the Florida Federation and Library Extension chairman of the National Federation; Mrs. Claude McGee, president of the Mississippi Federation; Dr. Frank M. Church, president of the Alabama Music Teachers Association and Director of Music at Athens (Ala.) College; Mac Andrus, of Alabama College, Montevallo, representing the state music supervisors.

Musical attractions of the Convention embraced the singing of Haydn's oratorio, *The Creation*, in St. Paul's Episcopal Church, with a chorus of fifty voices, and the following soloists: Mmes. Harper, Creagh, Striplin, Mosely, Carter, Neely, Patterson, Allen; Messrs. Day, Leatherwood, Townsend, Priester, Atkins, Graham, Creagh, Allen, Morris; Mrs. C. W. Ward, director; organ, Alonzo Meek; orchestra, Kirpatrick, Denson, Rothschild, Laurier. There was a beautiful recital by Josef Martin, pianist, of the Woman's

College, Montgomery, and Raymond Schoewe, violinist, also from the Woman's College. Mrs. Walter Heasty, soprano, of Birmingham, rendered a lovely program, accompanied by Mrs. Corrie Handley Rice.

A splendid artist concert was given by Katherine Meisler, contralto, and Vicente Ballester, baritone. These artists were given an ovation by the admiring audience and entered an after-concert supper.

The social affairs were numerous and charming in detail. They included a brilliant reception at the Country Club, with the music clubs of Selma entertaining, and luncheons during the three days of the Federation at which the Rotary, Kiwanis and Pilot clubs were hosts, respectively, Mrs. Victor Hanson, of Birmingham, entertained elaborately, having as her guests all of the past presidents of the Alabama Federation of Music Clubs, and presidents of all of the Federated music clubs of the state, and members of the Past Presidents Assembly, a branch of the National Federation of which Mrs. Hanson is chairman.

Winners in the state student contest held during the Federation were: Lois Green, Birmingham, piano; Celia Roebuck, Birmingham, voice, and Garlington Foster, Birmingham, formerly of Selma, violin.

Senior officers elected to serve the Alabama Federation of Music Clubs for next year were: Mrs. George Houston Davis, Birmingham, president; Mrs. Corrie Handley Rice, Birmingham, vice-president; Mrs. George T. Duncan, Birmingham, corresponding secretary; Inez Duke, of Opelika, recording secretary; Mary Graham, Selma, treasurer; Mrs. Chas. J. Loyd, Selma, parliamentarian; Mrs. L. V. Spear, Greenville, auditor; Mrs. J. S. Mullins, Alexander City, editor and historian. Chairmen of standing committees are as follows: American music and composition, Alonzo Meek, Selma; Artists' Bureau, Mrs. E. E. Washburn, Belling; club extension, Mrs. W. S. Wilson, Dothan; education and scholarship, Mrs. H. H. K. Jefferson, Birmingham; legislation, Mrs. O. C. Carmichael, Montevallo; program exchange and course of study, Mrs. Oscar Horton, Guntersville; printing, Mrs. N. L. Walker, Montgomery; student contests, Clarendon McClure, Mobile; music settlement schools and music in Industry, Mrs. H. O. Troup, Albany; public school music, Mrs. W. J. Boykin, Gadsden; junior and juvenile work, Mrs. B. L. Noojin, Gadsden; state publicity chairman, Margaret Thomas, Selma; special membership and endowment fund, Mrs. R. K. Coe, Selma; bulletin and library extension, Mrs. Toby Ely, Demopolis; registrar of past presidents assembly, Mrs. Victor Hanson, Birmingham. The Junior Music Club elections resulted as follows: Annie Joe Cathey, Gadsden, president; Mary Evans Bails, Florence, vice-president; Margaret Long, Selma, secretary. Junior district presidents are as follows: First district, Mrs. B. F. Wilson, Huntsville; second district, Florette Cohn, Birmingham; third, Mary Coleman Long, Uniontown; fourth, Alice McKenzie, Greenville; fifth, Carolyn Hohenberg, Wetumpka; sixth, Evelyn Robinson, Mobile; seventh, Mary Coleman, Anniston. A. G.

OBITUARY

Gordon Johnstone

Gordon Johnstone, author of some of the best known verses that have been set to music in recent years, and a poet of real distinction, died on April 21, after a brief illness. He will be mourned by a host of friends who loved him for his brilliant wit, his intellectuality, and his good fellowship.

He was born September 16, 1876, in Newport, R. I., and was educated there at the public schools. Very early in life he was on the stage, but when war broke out with Spain he joined our army and was a member of the old New York 69th. With them he went to the Philippines, where he rose to the rank of Brevet Captain, the youngest captain in the army. At the end of the war he resigned in the Philippines in order to take a trip around the world instead of coming straight back home. He lived for a while in Samoa—which perhaps accounts for the vivid color of his Samoan love songs done much later—and worked his way around the world. He finally got back here and had such a reception by his former comrades of the 69th as is rarely accorded any man. It took the form of a stage revue and was one of the great events of the time. While in the Philippines Mr. Johnstone was wounded three times, and one of the bullets was never removed from his body. Also in cleaning up a nest of Moros he received the bolo cuts in the face which left curious scars and made some people wonder if he had got them in a German university. He never boasted of his war record, and many of his closest friends knew nothing about it. He was simply too genuine to be the boastful kind.

On his return to America he went back on the stage and played for years as support of such stars as Emily Stevens and as one of the leads with Harry Woodruff in Brown of Harvard. During this time he had been writing poetry, and he finally decided to give up his stage work and devote himself to writing. His poems had appeared in most of America's best known magazines, and he was planning at the time of his death to collect all of the hundreds written and published, many of which he had lost sight of and almost forgotten. He collected a few, just a few of which he happened to have copies, and printed them in a small volume under the name, *There Is No Death and Other Poems*. His verses appealed to song writers, and many of them appealed to him for special writings to suit their needs. These he supplied, so that his name is found together with that of the composers on many of America's most successful songs. Among these were *There Is No Death*, *Christ in Flanders*, *The Living God*, and in the long list of composers with whom he collaborated were Charles Wakefield Cadman, Walter Kramer, William Stickles, Frederick W. Vanderpool, Pierre Connor, Ernest R. Ball, Vaughan De Leath, H. O. Osgood, and many others whose names do not occur to the writer at the moment—there are many things that must be left unsaid at this hasty writing.

Mr. Johnstone had written several plays, but they remained unperformed, and it was against his character and self respect to beg managers to give them. One of them had recently been considered by a picture producer. The largest and one of the most beautiful works he did was an opera libretto made for Frank Patterson from Hergesheimer's *Mountain Blood*. This work was complete except for certain revisions

which remained to be worked out as the music progressed. In it he showed an ability to do big things and to work up highly poetical and dramatic situations in a manner that led those familiar with the work to believe that its author was just at the beginning of his career as a writer and had



THE LATE GORDON JOHNSTONE

scarcely found himself. He was at work on an opera libretto made from Lulu Volmer's play, *Sun Up*, of which Werner Janssen was writing the music.

Hilton Carter

Hilton Carter, who for twenty-five years was manager of the Royal Albert Hall, is dead. He was very much in the public eye for several weeks before his death owing to the discussion of the policy of the Albert Hall Sunday concerts. He was responsible for leasing the hall to Powell & Holt for their "star" concerts and for the consequent lack of orchestral music there. Since Sir Landon Ronald has had such marked success with the Albert Hall Orchestra at the Palladium all winter and the Albert Hall apparently requires an endowment, Mr. Carter was severely criticised for his actions. His health had been poor for some time, so, taking that as an excuse, he resigned and died a few weeks later. He was much loved in musical circles and is sincerely mourned.

Leoncavallo's Widow Dead

ROME.—Leoncavallo's widow has died in her villa at Montecatini from a violent attack of the grippe. D. P.

Death of a Prominent Scottish Musician

EDINBURGH.—Robert Finnie McEwan, of Bardochat and Marchmont, millionaire and prominent musician, has died in Edinburgh. There are few who have done more to raise the standard of church music in Scotland than the late Mr.

NEWS FLASHES

San Francisco Girl Wins Naples Success

(Special cable to the Musical Courier)

NAPLES.—On April 25, Muriel Bellini Boxton, young San Francisco dramatic soprano, was presented for the first time at the San Carlo Opera here, singing Leonora in *Trovatore*. She won a striking success, both vocally and artistically. The press, too, was unanimously enthusiastic. H. L.

Première of Puccini's Turandot

(Special cable to the Musical Courier)

MILAN.—The long awaited première of Puccini's posthumous opera, *Turandot*, took place here April 25, at the famous La Scala opera house. Outwardly it was a tremendous success, though the music is rarely Puccini at his best. The chorus dominates the music of the first act, which is on the whole impressive. The second act is a great spectacle; the costumes, the scenery, and the musical coloring as well, are all indescribably gorgeous. There were six recalls after both of these acts. The music of the third act is more simple and melodic. The première ended with the extremely touching scene of the death of Liu. As this scene ended, Toscanini laid down the baton, turned to the audience and announced that the point where the illustrious composer completed his work had been reached. There was a minute's impressive silence, and then came an outburst of applause, four recalls in all. The second and all subsequent performances of the opera will be given in the version completed by Franko Alfano, from the sketches for the final duet left by Puccini.

It was the general opinion that Rosa Raisa's magnificent work in the title role even surpassed her creation of Asteria in *Nerone*. She made an extremely handsome and regal figure in the beautiful costumes of the princess, acted with the greatest intelligence, and, her unmatched voice at the very top of its form, she overcame the extreme vocal difficulties of the part, which included many long sustained high C's, with conspicuous ease.

Miguel Fleta, Spanish tenor, creating the principal male role, that of the Calif, shared fairly in the honors of the evening. He, too, made an impressive almost sensational success. He was superb vocally, and acted with freshness and vigor. In the first and third acts he was interrupted by applause in open scene. The role, like that of the princess, is extremely difficult, and the dramatic quality and rare beauty of his voice, combined with unusual temperament, made him particularly suited to it. At the end of the opera the Puccini family, which had been seated in a box of honor, went behind the stage and embraced the tenor. Giacomo Rimini created the difficult comic role of Ping, singing with facility, and acting with genuinely droll touches which brought frequent laughs. Others in the cast were Zamboni as Liu, Dominici as the Emperor, Walter as Timar.

Toscanini's conducting can only be described as marvelous. He, too, shared in the enthusiastic demonstrations which followed the performance throughout. The house was sold out weeks in advance. The audience included the city authorities, members of the aristocracy, and critics from all over the world. A. B.

McEWAN. For twenty-five years he was also responsible for the Nelson Hall concerts here. These were given free to the working people and the music performed was always of the highest order, drawn chiefly from the classics.

W. S.

JANE HOLSKIN. Jane Holskin, member of the staff of the Ganapoli School of Musical Art of Detroit, died in that city on April 2 after an operation for appendicitis. The young pianist was known in the city and throughout the state as a concert artist of fine attainments and a teacher of remarkable attributes.

Marseilles Opera Gives Two Novelties

MARSEILLE.—Daniel Prunet, enterprising director of the Marseilles Opera, has produced for the first time anywhere a "lyric episode," *Wanda*, by Paul Badet. It plays in an eastern European village, on the public square. Henrick, a revolutionary leader, who is bent upon calming the revolt, is seen speaking with his beloved, Wanda, when the mutinous crowd mob and insults them. Henrick is mortally wounded in the affray, and carried to his father's house. Wanda knocks at the door and the father forbids her to enter. In the conflict which ensues between the adamant father and the woman, claiming her love at the approach of death, the dramatic interest is concentrated. The composer has written a powerful score to underline this action, highly expressive and full of color. Archimbault, the conductor, succeeded in bringing out all the effects and supported by a good cast, secured a warm success for the new work.

Another novelty produced at this theatre was a one-act comic opera entitled *Coquefert et le Chaussetier*, music by P. Bonaud, who is both concertmaster and assistant conductor of the Opéra. The work showed ingenuity and musicianship as well as beauty, and was well received. S. J.

New Opera Pleases Palermo

ROME.—Giuseppe Mute's opera, *La Monacella della Fontana* (The Little Nun of the Fountain) was produced recently with great success at the magnificent Teatro Massimo of Palermo. The composer received an ovation. D. P.

CHICAGO ACCLAIMS!

Rosenthal's Mastery of Beethoven Astounds Gunn

BY GLENN DILLARD GUNN

Moriz Rosenthal began his series of three historical programs in the Princess yesterday with a colossal representation of the sonatas of Beethoven, the most comprehensive that is recorded in the concert annals of this city. For after a lengthy list of important works by Bach and the French and German harpsichord writers he offered Beethoven's opus 101 and 57 and added as a final encore at the request of some admirer the first movement of the opus 111.

I know no other living pianist who would play this monumental last sonata of Beethoven without a period of prayer and fasting. But Rosenthal gave it on the spur of the moment and made it the climax of an astounding afternoon of piano playing. This last representative of the golden age proves his mastery in many ways. His technical command is the greatest. Also it is the least in evidence. His listeners forget it in their admiration for the profound musical significance of his art.

Tonally he remains always within the limitations of the instrument, never forcing the upper register to harshness, building his tonal masses in the resonant bass of the piano, sustaining no greater volume of sound in rapidly articulated passages than the violins of a fine symphony orchestra achieve, rivaling the song of any instrument by the glamorous, ethereal quality of his cantilene. Indeed, the scope and authority of his art are symphonic. Were it not an incredible miracle so to play the piano his hearers would forget that the instrument is his medium.

He reminded them of it, however, when he elected to play the small harpsichord works with the lid of the grand piano lowered, reveling for half an hour in the fairy-like daintiness of Couperin, Rameau and Martini, the humor of Scarlatti and Haydn, the grace and joyousness of Mozart. This he prefaced by a broad, serene, deeply musical delivery of Bach's nobly eloquent chromatic fantasy and fugue. Then came the monumental Beethoven, most satisfying and convincing account of this master's greatest moments in my concert-going experience.

—Chicago Herald and Examiner, April 19, 1926.

It was my pleasure to hear this giant-master tame his temperamental Muse to utter the beauties of Couperin, Rameau, Scarlatti, while his mighty fingers built towers of tone, with the weightier material of their followers. My readers do not need a recapitulation of the qualities that

Rosenthal Puts Sunday's Music on High Plane

His Beethoven Playing Is Rare Performance

BY EDWARD MOORE

Magnificent is quite the only word that fits Moriz Rosenthal's Beethoven playing at the Princess theater yesterday afternoon. Once in a great while in this business of running from one recital to another one is able to hear the result of a great interpreter's mind applied to a great composer's mind, and it is worth running to several dozen recitals to hear.

When Mr. Rosenthal had finished playing two major sonatas, opus 101 and opus 57, the audience sat tight and refused to move until after six or eight or ten bows he came back to the piano and played—more Beethoven. This, one takes it, is a bit of a record. It is not hard for a pianist to get an encore. He only needs plenty of speed and plenty of noise at the keyboard. Beethoven encores, however, are apparently reserved for the Rosenthals, and Rosenthals are not numerous.

As piano playing, it was the finest, which was expected. But Mr. Rosenthal treated Beethoven with entire respect—no elbows on the table familiarity—and yet as though he were alive. What came out was something highly vital, highly aristocratic, and inspiring beyond all subsequent power of telling.—Chicago Daily Tribune, April 19, 1926.

make Rosenthal a great pianist, nor does he require my laudation. But I advise each piano-student in Chicago and hereabout to hear every succeeding recital . . . they are memorable and stirring exhibitions of superior pianoforte playing. The next dates are April 25 and May 2.—Herman Devries, Chicago Evening American, April 19, 1926.

ROSENTHAL MASTERLY PIANIST

Moriz Rosenthal did some wonderful piano playing at the first of his three historical piano recitals given at the Princess theater yesterday. His interpretation and rendition of the fantasia cromatica, a Fuga by Bach, alone proved that here was a master who reproduced this work with a plasticity, a clarity and a tonal beauty unexcelled.

Combining with the above qualities, he possesses, and always did possess an unerringly perfect technic, which embraces not only delicate tone shades, but virility and power.

Handel's variations in E major, a short piece by Couperin, and Rameau's "Tambourin" were charming examples of an art in piano playing of the long ago, but still vital and fascinating in its purity and simplicity.—Chicago Daily News, April 19, 1926.



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CHALIAPIN—THIS SEASON AND NEXT.

The famous Russian basso, who would be one of the foremost actors of our day even though he were not endowed with a singing voice, as *Don Quichotte*, a role written for him by the late Jules Massenet and presented by him for the first time in America with the Metropolitan Opera Company a short time ago, winning an unprecedented success. In the other picture he is shown in the role of *Don Basilio*, the singing master, in Rossini's *Barber of Seville*, which he will take on the road next season for a tour with his own opera company throughout the entire United States.

ANNA DUNCAN,

leader of the Isadora Duncan Dancers, who will make her first solo appearance in America on Sunday evening, May 2, at the Guild Theater. Her program will be divided between dances associated with the Duncan tradition and new numbers of her own creation. (Photo © Muray Studios.)

EDGAR H. SITTIG,

cellist, who was enthusiastically received when he appeared at Carnegie Hall, New York, April 10, on the same program with Frances Alda. He played Bruck's *Kol Nidrei*, a group of numbers by Bach, Mehl and Squire, and accompanied Mme. Alda in Franck's *Panis Angelicus*. Mr. Sittig possesses an exceptionally fine cello, and draws from his instrument a beautiful and rich tone. He also plays with musical understanding. Mr. Sittig accompanied Mme. Alda in Franck's *Panis Angelicus* when she sang at the Victor Radio concert on January 14. (Photo by Fassbender.)



A SPARE MOMENT AT THE EASTMAN SCHOOL.

According to advices from Rochester, Mary Silveira is singing *Good Bye Forever* to the pensive looking Eugene Goossens, who is just going abroad for some spring orchestral engagements, but as a matter of fact the song is *Say Au Revoir But Not Goodbye*, for Goossens will be back in the early fall for another season as conductor of the Rochester Philharmonic Orchestra and director of the Eastman School of Opera. Those aiding and abetting in this tearful parting are, on the left, Howard Hanson, director of the Eastman School, and Gustav Tinlot, concertmaster of the Rochester Philharmonic Orchestra.



THE FAY FOSTER TRIO,

which recently met with much favor at the MacDowell Club, where a group of Spanish songs in the original language was presented. On June 1 the trio will broadcast from Station WMCA. From left to right, in the photograph, are: Josef Bergé, Fay Foster and Jean Gravelle. (Photo by Otto Sarony.)



CELEBRATING A UNIQUE OCCASION.

On April 11 the many friends of Thomas J. Bull gathered for an informal dinner at the Casa Lopez, to celebrate his completion of thirty-five years as chief doorman at the Metropolitan Opera. Numerous gifts were presented to Mr. Bull on the occasion, including a gold watch from the board of directors, personally presented in a happy speech by Otto H. Kahn, the chairman. Those seated at the head table, beginning at the right, are: William J. Guard, press representative of the Metropolitan; Conductor Hasselmans; Edward Ziegler, assistant manager; Giulio Gatti-Casazza, general manager of the Metropolitan; Mr. Bull; S. J. Kaufmann, who organized the dinner, and (next but one) Harlo Lewis, treasurer. Other familiar figures of the New York musical world are to be seen, including Wilfred Pelletier and Carl Edwards, assistant conductors of the Metropolitan; Bruno Zirato; Robert Simon; Dr. Marafotti; Nina Morgan; Bertold Neuer; Alfred Human; Oscar Thompson; Dr. Nammack; William Thorner; Marie Rappold; Grena Bennett; Leonard Liebling, and H. O. Osgood, of the MUSICAL COURIER. Many representatives of the Metropolitan house personnel were present. William Keene, sitting in the foreground, directly in front of the saxophone player, has been an usher in the house for over thirty years.

April 29, 1926

ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Brockton, Mass.—Four thousand were inspired by the Community Good Friday service in the Brockton Theater, April 2, the Easter gift of one of Brockton's prominent citizens. The Seven Last Words of Christ, by Dubois, was sung by the Choral Art Club, conducted by George Sawyer Dunham, with Ruth Rodgers, soprano; Ernest Davis, tenor, and Lawrence Tibbett, baritone, as soloists, accompanied by the Boston Orchestral Players. The president of the Choral Art Club is George W. Sprague.

Tito Schipa, tenor of the Chicago Opera Company, under the auspices of the Ten Times One Club of Unity Church, was greeted with a large and enthusiastic audience when he appeared here recently. He sang delightfully and deserved the plaudits accorded him.

S.

Chicago, Ill. (See letter on another page.)

Erie, Pa.—The third concert by the Erie Symphony Orchestra, for the present season, introduced George Perkins Raymond, tenor, as the soloist.

Students of the harp classes at the Villa Maria Academy appeared in a recital in the school auditorium.

Intensive study of melody was the feature of the last meeting of the Tuesday Music Club. Lorena Schabacker had charge of the program.

Jessie Gebauer presented her boy pupils in a successful recital at her home.

A program was given by the musical organization of the Central High School.

The progressive music studios presented several pupils in a recital given at the Simpson M. E. Church.

Nine piano pupils of Gladys M. Stein appeared in a musicale, recently.

G. M. S.

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Edwin Hughes Appeals at South Plains

In reviewing Edwin Hughes' recent appearance at the South Plains Music Festival, E. Clyde Whitlock, critic of Fort Worth, Texas, wrote as follows: "A concert which has not been surpassed in popular appeal by any event of its kind was given at the South Plains Music Festival by

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Greeley, Colo.—The Philharmonic Orchestra, under the efficient direction of J. DeForest Cline, gave a splendid concert at the Sterling Theater on April 4. W.
Los Angeles, Cal. (See Music on the Pacific Slope.)
Philadelphia, Pa. (See letter on another page.)

Portland, Me.—The winter series of municipal organ concerts closed with a joint recital by Charles R. Cronham, municipal organist, and May Korb, lyric coloratura soprano, whose residence in Portland has meant such a marked addition to the city's musical life. A request program was presented which embraced many of the popular selections of the winter. At the previous concert, Mr. Cronham was assisted by the Portland Orchestral Society, an orchestra of seventy five pieces now nearly two years in existence, which during the past year has been strengthened by the addition of many professional players. The special feature of the program was the playing of Pietro A. Yon's Concerto Greigiano by orchestra and organ. Lillian Wolfenberger, pianist of the Westbrook Seminary faculty, played at another recent municipal concert. Miss Wolfenberger is an exponent of the Blanche Dingley-Matthews Piano School. She and Mr. Cronham played together Schumann's concerto in A minor, the organ taking the orchestral score.

Artists appearing at the organ concerts in recent weeks have been Kurt Schmeisser, trumpeter of the Boston Symphony Orchestra; William Simmons, baritone, and Wotan Zoellner, eighteen years old violinist pupil of Leopold Auer, who played during the municipal series last summer.

H. H.

Ridgewood, N. J.—The Cecilia Society has been unusually active this season and is deserving of much praise for the interest it has promoted in music here. This society was founded by Elizabeth D. Leonard, its present conductor and president, fifteen years ago with an active membership of seventeen. To-day the membership includes 100 singers in its chorus and 150 associate members.

Selma, Ala.—The Selma Music Study Club held its annual business meeting with the usual election of officers—that being the return to office for the second year of the same heads of the department; Alonzo Meek, president; and Mrs. W. W. Harper appointed as delegate to represent the club at the State Federation.

As Through the Opera Glass, a costume recital under the direction of Mrs. W. W. Striplin, proved an artistic presentation participants were Mrs. W. S. Woolsey, Clifford Connelly, Lawrence Murry, Marguerite Sullivan, Ernest Leatherwood, Eva McCullough and Mary Graham.

The public was delighted to hear Alonzo Meek at the organ of St. Paul's Episcopal Church in a well contrasted program beautifully interpreted.

Louis Kreidler was presented by Junior Music Club in an evening of song that was most satisfying to the audience assembled. A fine tone, good diction and interesting selections brought him close to his hearers. Alonzo Meek played delightful accompaniments.

Mrs. Striplin presented pupils at her monthly Critics' Club in a manner that gave the other members and hearers splendid opportunity to compare advancement.

E. A. S.

Syracuse, N. Y. (See letter on another page.)

N. Y. Symphony Society Holds Annual Meeting

Seventeen new directors were elected at the recent annual meeting of the Symphony Society of New York. All of the officers and the 150 directors serving last year were reelected. The reelected officers are: President, Harry Harkness Flagler; vice-presidents, Paul Cravath and Henry Seligman; treasurer, Edwin T. Rice; recording secretary, Richard Welling; executive secretary, Mrs. Pleasants Pennington; musical director and conductor, Walter Damrosch. The new directors include Frederick Potts Moore, Mrs. Thomas Coward, Fairman Dick, Mrs. Arnold Whitridge, Mrs. J. F. Dulles, Mrs. William Carrington, Mrs. Francis L. Hine, James Anthony Finn, Mrs. Robert Law Jr., Mrs. Charles Page Perin, Mrs. Frederick Allen, Frank Furlong, Mrs. William Belknap, Mrs. Alfred Eno, Mrs. Frederick Hill Wood, Mrs. Rembrandt Peale Jr., Mrs. Blaine Beale.

Harry Harkness Flagler, in his annual report, said that negotiations are now under way for the engagement of an eminent foreign conductor to share next season with Walter Damrosch and Otto Klemperer. The identity of this conductor will be announced shortly. Contrary to certain newspaper reports, the Symphony Society has made no approach to Richard Strauss to fill the position. Calling attention to the successful experiment of moving the Sunday day concerts to Mecca Auditorium, Mr. Flagler said:

"This move has not only resulted in greatly increased audiences, but also in the interesting of a large new public in symphonic music. This fact alone would justify the low prices charged. The same prices will be continued for the coming season. Seventy thousand people have attended the concerts at Mecca Auditorium during the past year. Many who came only occasionally have already arranged to become regular subscribers for next season."

"Among the novelties for next season are the first performance of Phaedre, by Arthur Honegger, and a new symphonic poem, The Forest, written especially for the Symphony Society by the distinguished Finnish composer, Jean Sibelius. Mr. Damrosch also has several Spanish novelties, discovered during his recent visit to Madrid. There will be two Wagner programs, including Act I of Valkyrie and Act II of Siegfried, with distinguished soloists."

Dambmann Pupils Give Concert

Wurlitzer Auditorium, New York, was filled on April 10, when voice pupils of Emma A. Dambmann were heard. Clarice and Julia Wood displayed resonant and sympathetic voices, good diction and pleasing personalities. Rose Garbarek has a promising coloratura voice, good diction and breath control; she interprets character songs well. Max Krinsky showed an expressive baritone voice. Eleonor Yagel has attractive appearance, with a beautiful soprano voice; her ease of tone production and legato singing assures a promising future. Elizabeth M. Heslop has a delightful contralto voice, and knows how to win her audience; continued study should lead to success.

Little Omar Legant (recently with the Song of the Flame company) made a decided hit as a boy soprano, for he has a good voice, with excellent carrying qualities. Louis Gatto is a soprano of appealing quality, emotional color, and dramatic interpretative instinct. Doloris Gatto, mezzo contralto, sang with feeling and understanding the Ave Maria and the Waters of Minnetonka, with pleasing violin obligato, by Joseph Buzzanca. The Gatto sisters won the audience with their singing of duets; they showed marked improvement over last year. Alida Ott Prigge, professional pupil, has a beautiful contralto voice, under good control, and her sustained phrases were well sung, with intelligence, excellent diction and attractive personality. Mona Vos is a dramatic soprano of magnetic personality; she has a large and sympathetic voice and good diction, with emotional color and expression. Her group of German songs, as well as the aria from Aida, were artistically sung. These young singers sang arias and songs by such standard composers as Offenbach, Gounod, Puccini, Del Rio, Verdi, Kreisler, Dvorak, Schumann, Brahms, Mendelssohn, etc., as well as the Americans—Curran, Gilberté, Speaks, Rogers, Farley, Strickland, Bond and Lieurance. Mona Vos and Lucille Blade accompanied the singers with excellent support.

At the close, the pupils presented their teacher with a souvenir gift, expressing their love and esteem.

Meta Schumann Pupil Pleases

Meta Schumann invited a number of guests to her studio, 28 West 76th Street, Friday, April 16, to hear a recital by Katherine Palmer, soprano. Miss Palmer sang three songs by Marx, three by Weingartner, and three by Richard Strauss, all of them master works of German lieder literature. They were rendered with full understanding of their importance, and every possible nuance and shade of expression which could serve to enhance their great beauty was introduced with exemplary skill by the singer. This was a recital of rare merit and should serve to confirm the already well-established reputations of Miss Palmer and of her teacher, Miss Schumann.

Cara Verson Has Many Spring Dates

Cara Verson, pianist, who specializes in modern music, is having a very busy spring. She played a program of modern music at the Aurora Woman's Club Building, Aurora (Ill.), April 13, with great success. After responding to encores again and again, she received many requests to autograph programs. A long spring tour is booked for Miss Verson, which will keep her busy until late in May.

Church Positions for Francis Rogers' Pupils

Clifford Bloom has been engaged as tenor soloist of the choir of the Church of the Divine Paternity, New York, and as tenor soloist of the Columbia University Choir for the coming church year. Charles Kullman has been engaged as tenor soloist of the Yale University Choir, New Haven. Both singers are pupils of Francis Rogers.

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Press Comments

EDNA SWANSON VER HAAR—STANLEY DEACON—MARGARET O'CONNOR—HUBERT CARLIN

"Miss Ver Haar, who is a very beautiful woman as well as an accomplished recitalist, charmed her audience with her voice and the well nigh perfect presentation of a charming group of songs."—*Fort Worth Record.*

"Miss Ver Haar has all the requisites for a concert singer—voice of great power and clarity, wide range, thorough musicianship, and her stage presence is one of charm and grace. From the most difficult to the simplest songs, she sings with ease of a bird singing its happy song."—*Indianapolis Star.*

"Miss Edna Swanson Ver Haar, Swedish contralto, stirred her audience to enthusiasm yesterday morning at the California Theatre, where she appeared as the solo artist. Her singing was a decidedly fine treat, her beauty and charming personality added to her excellent voice, making her an immediate favorite."—*San Francisco Call and Post.*

"Edna Swanson Ver Haar, contralto, sang two arias, 'Oh Love, Thy Help,' from Saint Saens' 'Samson and Delilah,' and 'My Heart is Weary,' from 'Nadesda.' This young vocalist has both voice and style that are attractive. She sings with great freedom, her voice is of good quality and range well up into the register of soprano, in addition to having the rich tones of a contralto."—*Minneapolis Tribune.*

"Edna Swanson Ver Haar, contralto, sang the Aria, 'He was Despised' with much refinement and sobriety of style. She is decidedly talented—an EXCELLENT ARTIST."—*Herman Devries, Chicago Evening American.*

"THE HONORS OF THE EVENING went to Miss Ver Haar."—*Edward Moore, Chicago Tribune.*

"The 'Largo al Factotum' from the Barber of Seville was probably the number best liked. Mr. Deacon made this song fairly sparkle. In spite of the bewildering speed at which he took it, there was never a trace of blurring and on the few sustained notes which occur, he used the vibrant richness of his voice with fine effect. His good humor, too, was contagious and the audience seemed unanimous in its approval."—*Chicago Daily News.*

"One of the big welcomes of the night was that accorded to Stanley Deacon, who seemed to have previously won everybody with his fine baritone, his engaging manner and his acting abilities. It must have pleased him greatly to hear the rousing applause he received. Mr. Deacon seems to have the happy faculty of enthusing over his work and he gave the 'Toreador Song' with great fire and dash."—*Boston Herald.*

"Mr. Deacon sang in fine style the role of Plunkett, his robust baritone voice and dramatic appreciation suiting the part to a nicety. He gave a fine exhibition of singing, especially in the rousing 'Porter Song' of the third act."—*Montreal Star.*

"Mr. Stanley Deacon, the soloist, disclosed a voice of beauty and power and an engaging personality. His singing of the 'Toreador Song' brought forth a veritable storm of applause that was ample proof of the audience's approval."—*Montgomery (Ala.) Advertiser.*

"Miss O'Connor is a finished player of the harp. Under her skill and responsive to her will the instrument becomes all but breathing and soul bearing itself."—*Oskaloosa Daily Herald.*

"Miss O'Connor plays her harp brilliantly and skillfully. No harpist has a more exquisitely graceful movement of hand and arm."—*Red Wing, Minn.*

"Miss O'Connor fascinated the audience with her freedom of technique. Like a wind-tossed thing, lightly and again with power, she evoked melody with her wonderful hands from the instrument. It thrilled Duluth music lovers."—*Daily News Tribune, Duluth, Minn.*

"A dominant feature of Miss O'Connor's harp work is a tone of surprising strength and volume, coupled with beauty and a wide range of expression."—*Daily News, Albuquerque, New Mex.*

"With a touch that is almost elf-like in its smoothness and yet exact in its technique, Miss O'Connor brought from her harp more music than many supposed possible from the instrument."—*Dothan News, Dothan, Ala.*

"Miss O'Connor was received with enthusiasm by the audience. She played with a sure and brilliant technique, and authority of interpretation."—*Moorehead Journal, Moorehead, Minn.*

"Miss Margaret O'Connor has justly won wide praise for her talent and splendid ability as a harpist."—*Oklahoma News, Oklahoma City.*

"Pianist 'stops show' at Odeon concert."

"About the middle of the program, Hubert Carlin, a young man of 25, appeared as soloist. He played a 'Malaguena' by Albeniz with such sparkling rhythm, and the Liszt transcription of Schumann's Widmung with such charm that he seemed on the verge of running away with the concert."—*St. Louis Post-Dispatch.*

"One of the most promising of young pianists on the concert stage."—*The Meridian Star (Meridian, Miss.)*

"A young artist of taste, skill and high ideals."—*Lexington Leader (Lexington, Ky.)*

"A young pianist of talent and technical exactitude. He displayed exceptional abilities."—*Des Moines Register.*

"His work is characterized by keen perception and intelligence as to musical values; clean and clear-cut passages throughout and excellent interpretations."—*Indianapolis Star.*

"Seldom has a pianist won so much favor."—*Raleigh Times (Raleigh, N. C.)*

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Harry Lawes Scores in Recital

A highly successful song recital was given on March 19, at Chickering Hall, by Harry Lawes, bass, assisted by Anna Ladato, coloratura soprano, and Vito Nanna, tenor, before a large and appreciative audience.

Mr. Lawes revealed a voice of unusual range and quality, together with good interpretation and excellent diction, which



HARRY LAWES.

leaves little more to be desired from a singer. The two arias which showed Mr. Lawes' voice to great advantage were from Simon Boccanegra and Ernani. The recital proved to be a fine artistic achievement for this young artist.

Anna Ladato, who has a well placed coloratura voice,

sang the valse from Romeo and Juliette, and the cavatina from the Barber of Seville with excellent vocal fluency. Vito Nanna, who is the possessor of a pleasing tenor equipment, delivered the aria O Paradiso from L'Africana, among other numbers, in a truly artistic and accomplished manner. A great deal of credit is due Franco de Gregorio, whose artist-pupils they are, for the high calibre of all these singers' work. Virgil Gordan accompanied most efficiently.

A New Minneapolis Concertmaster

When the Minneapolis Symphony Orchestra reassembles next October, a local violinist, E. Joseph Shadwick, will occupy the post of concertmaster made vacant by the resignation of Pierre Henrotte, who will return to his former position as concertmaster of the Metropolitan Opera Orchestra New York.

Coming to Minneapolis from Winnipeg in 1921 as principal second violin, Shadwick's work was of such a character that he was almost immediately advanced to the assistant concertmastery of the orchestra, a post he has occupied since. His brilliant success both as an orchestral player and soloist at a recent concert, prompted Henri Verbrugghen, conductor of the orchestra, to offer him the concertmastery. Mr. Shadwick and his family will spend the summer visiting relatives in England, returning in time for the opening of the orchestra season next October.

Macbeth Triumphs in Kansas City

The management of Florence Macbeth received the following telegram from Horner & Witte of Kansas City, managers, dated April 13: "Miss Macbeth, in her three prima donna recitals at Ivanhoe Auditorium last night, was a triumphant success and most fitting as a closing number of the series. Miss Macbeth is an outstanding example for other ambitious American artists to follow. Her art is flawless and her voice magnificent."

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Sergei Klibansky's Varied Activities

Sergei Klibansky was engaged for master classes in voice in Seattle, Memphis and Chicago in past summers, and on June 28, will go to Chicago for the third consecutive summer, holding classes as usual at the Chicago Musical College until August 1. A short trip to Europe will follow.



SERGEI KLIBANSKY.

and he will resume work in New York in October. Regarding his engagement in Chicago, the Musical College endorsed him as follows: "In engaging Sergei Klibansky, member of the American Academy of Teachers of Singing, for its 1925 Summer Master School, the Chicago Musical College believes that it has secured one of the most notable instructors of modern times. As it is not what master says, but what he does, that proclaims his distinction, the great reputation of Mr. Klibansky's teaching is based upon the brilliant accomplishments of a multitude of students. Many of Mr. Klibansky's students are appearing in European opera houses; some are principals in light opera, and others are valued faculty members of college and universities."

Among his New York pupils are many prominently before the public, among these being Vivian Hart, who dedicated a photograph to him as follows: "To My Dear Teacher, Sergei Klibansky, for whose wonderful instruction



© Keystone

VIVIAN HART,
soprano, engaged with the Shubert Company in Mariza.

and help to my voice I shall ever be grateful. (Signed) Vivian Hart."

Miss Hart had a prominent appearance before the Rubenstein Club in December, 1925, following which conductor William R. Chapman wrote her as follows:

My dear Mr. Klibansky:

It was truly a proud moment for you to witness the triumph of your talented pupil, Miss Vivian Hart, as she sang to the distinguished audience of the Rubenstein Club last Thursday evening, in the ballroom of the Waldorf-Astoria Hotel. I cannot recall any younger singer or any artist of great reputation who could sing with such ardor and enthusiasm as she did by her marvelous singing. She has one of the most beautiful voices I have ever heard, the musicianship of a mature artist, and I shall be delighted to include her in my list of distinguished artists for the Maine Music Festival of 1926. I have always classed you as one of the greatest teachers in America, and your pupil certainly justified my estimate of your ability. I doubt if the great Adelina Patti at her age sang any better than Miss Hart did on Thursday evening. Altogether it was a wonderful night.

Yours with great admiration,

(Signed) W. R. CHAPMAN.

Henry Holden Huss' Artists

Mr. and Mrs. Henry Holden Huss presented their artist-pupils—Harriette Tyson, alto; George Armstrong and Charles Ames pianists, with the assistance of David Madison, violinist—in recital on April 14, in Birchard Hall. A large sized audience listened to the varied program, which comprised numbers by Chopin, Secchi, Sinding, German, Sarasate, Brahms, Gluck and Huss. The young artists performed in a manner which bespoke the fine training they have received. Mrs. Tyson has a lovely contralto at her disposal and she sings with fine sentiment and sensitive reserve. Mr. Armstrong has a well modulated tone which has a great deal of warmth, and Mr. Ames proved to have a fluent technic and clear execution. Mr. Huss was the recipient of many congratulations on the three groups of his numbers which not only were splendidly rendered but also given with an obvious appreciation of their intricate worth and personal distinction. The soiree was in honor of Mme. Cahier, Arthur Hartmann and George Meader.

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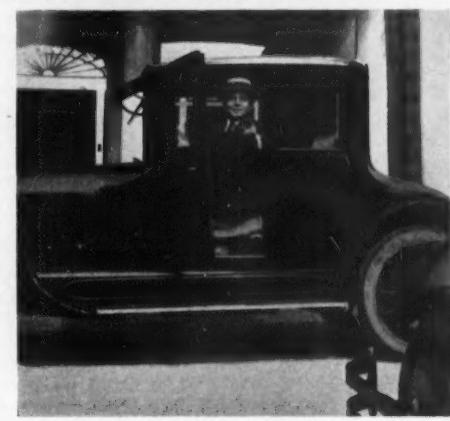

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MUSICAL COURIER

Francesco Daddi a Conscientious Teacher
Francesco Daddi, for many years a leading Italian tenor, who was brought to this country by the late Hammerstein of the Manhattan Opera fame, and who for many years was connected with the Chicago Grand Opera during the Campanini regime and who was secured for Ravinia by Louis Eckstein, has proven one of Chicago's most successful teachers since opening his studios several years ago in Chicago. It was the late Cleofonte Campanini who advised Mr. Daddi to become a voice teacher, explaining to the gifted singer that Chicago needed such mentors as he—a musician and a singer. Daddi, though this is generally not known, began his career as a cellist in an orchestra in Italy. As in the case of Campanini, it was while playing in the conservatory orchestra that the conductor overheard him during an intermission singing mezza voce, and so surprised was the maestro with Daddi's lovely voice that he advised him to take up singing. After serious study, Daddi made his debut in Fra Diavolo.

"Before making my debut," said Daddi, "I had to study most assiduously. My teacher told me many times you were not born with a beautiful voice, Daddi, like many other Italians, but I will make you a beautiful voice. You will have to study hard. You must have your voice placed so well that you will be able to do with your instrument exactly as you do with your cello. You will be able to use your voice as you do your bow if you will follow my instructions. I have lots of patience. We will go slowly, but surely, and if you do as I tell you, you will have an artistic life that will bring you many days of happiness." I abided by my teacher's decision. I did exactly as he wished, and today I find I have just as much patience as the great maestro had, and it pleases me to teach my pupils as I have been taught. I tell them the story I have just told you. I explain to them that those high tones were not natural; that I had to study them as really I had to study every one of my tones until I saw in advance how my tones would be produced and what the result would be, and since opening my studios in the Fine Arts Building, Chicago, I have specialized in voice placing, in rudimentary training for beginners, coaching for opera and recitals."

This season, Mr. Daddi has decided to hold in Chicago a summer school between June 14 and September 4. "Chicago is a summer resort," the distinguished voice teacher recently told a representative of this paper, "and I intend to keep my



FRANCESCO DADDI.

studios open throughout the summer months. With the Ravinia season, Chicago no longer has a dull season. The musical season has been extended, through Louis Eckstein and his Ravinia Company, to a twelve months' duration. The musicians should be thankful to Ravinia, as grand opera brings voice teachers to any community, and a season of grand opera on a scale given at Ravinia is only comparable to the seasons of the Metropolitan in New York and the Chicago Civic Opera at the Auditorium. Students by the hundreds will flock again to Chicago this coming summer and I want to be one of the many who will be on hand to accommodate that influx of voice students."

"Then you will not take any vacation?" asked the reporter.
"Isn't it the best vacation one can get, to divide work and pleasure? I will only teach daily from ten to seven, then with my Buick I will drive to Highland Park, will visit my friend Papi, or go to the Moraine Hotel, enjoy a good dinner, then come back to Ravinia for an evening's enchantment, listening to world renowned singers and inhaling air as pure as in the Alps. What more can a mortal desire? Chicago has treated me so well since establishing myself here that I see only fit to spend my money in the city that has been so kind to me."

Though Daddi is an Italian by birth, he is an American by naturalization, and, as is well known, he is the teacher of Margery Maxwell, Elizabeth Kerr and Beryl Brown, all former members of the Chicago Civic Opera; Marie Powell, prima donna of Blossom Time, under the management of Messrs. Lee and J. J. Shubert; Nichola Zaichenko, who made such a pronounced success with the Chicago Symphony Orchestra recently at Orchestra Hall, Chicago; Evelyn Bostleman, who is appearing in many recitals and concerts; Edith Wood, who has made quite a stir with her costume recitals; Lazora Laxman, who is appearing in concerts and recitals; Katherine King, head of the Vocal Department at the State Normal College, Farmville, Va., and too many others to be mentioned at this time, but all so successfully trained as to reflect great credit not only upon themselves but also on Chicago and Francesco Daddi.

Giuseppe La Puma to Tour in Opera

Giuseppe La Puma, baritone buffo, who appeared several times in San Francisco and Los Angeles with Toti Dal Monte in the role of Astor in Lucia, is again to appear in one of his characteristic roles, when in the fall he will join forces with the Feodor Chaliapin Opera Company, in the Barber of Seville, as the delightful character of Don Bartolo. Those who have had the pleasure of seeing Mr. La Puma in some of his previous impersonations will be able to appreciate his fitness for the role. He has also been engaged for De Segurola's opera season in Havana.

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RICHARD STRAUSS AND PAUL WHITEMAN INVADE EACH OTHER'S TERRITORIES IN LONDON

Richard as Movie Hero, Paul at the Albert Hall—Weingartner and Shavitch as Guest
Conductors—Choral Music Reigns at Easter

LONDON.—For the moment London is the center of the musical world. The kings of the two races—broadly speaking—are both here, Richard Strauss and Paul Whiteman. Moreover, to the musical outsider they would seem to have exchanged their spheres of action, for Strauss has conducted in a movie and Whiteman in the concert halls.

The redoubtable Richard came to conduct the opening performance of the Rosenkavalier film at the Tivoli. The operatic version of the libretto has been changed somewhat for the film—details were printed in this paper at the time—and Strauss has had to fit the music anew to the action as well as interpolate some. It is his first attempt at such work and he lacks the technic of experienced "arrangers." Strauss hails this style of composition as a new field of activity for "our young composers," who at present write "hundreds of useless operas." He reorchestrated the famous waltz, for its first entry, to simulate a hand-organ played in the dirty courtyard of Baron Ochs' estate, and it must be said that "our young composers" would have done it better. The film as such is weak, though picturesque and authentic in its settings, and would not go far in America.

Paul Whiteman and his band of thirty syncopators gave a preliminary concert at His Majesty's Theater before an invited audience of musicians, music critics and journalists, playing selected numbers from their opening program. The guests evidently enjoyed themselves thoroughly and applauded vociferously after each piece. But the applause was for the extraordinary virtuosity of the players and the laughter was for the vaudeville stunts. If the critics did not hail Paul as a new musical Messiah as they did in New York, it is because he stressed those eccentric and burlesque features of the performance, instead of the extraordinary finesse of tone color, those intriguing effects of a new virtuosity which delighted even our musicians of orthodox faith. Whiteman's boys have come here to play at a night club for dancing and that has given the leading note to their visit from the start.

A Topsy-Turvy World

It's a topsy-turvy world. On the day that Strauss demonstrated his New Art at the Tivoli with a very mediocre band, Vladimir Shavitch of Syracuse, N. Y., conducted the Faust Symphony and other masterpieces with London's crack orchestra, the London Symphony, at the Queen's Hall. He acquitted himself nobly, it must be said, gave a creditable performance in every way and established himself firmly in the hearts of the Queen's Hall highbrows. Tudor Davies sang the tenor solo in the symphony with vigor and brilliance, and the London Choral Society furnished the male choir for the occasion. The program, which also comprised Franck's Chasseur Maudit, the Bach D minor concerto (with Borovsky), and the Egmont overture, was much too long, yet the audience stayed, as one man, to the end.

The Royal Philharmonic Society has finished its series for the season and the closing concert was conducted by William H. Reed, concertmaster, in place of Sir Landon Ronald, who was ill. No change was made in the ambitious program. Cortot was the soloist of the occasion and played the Schumann concerto as well as the César Franck symphonic variations. Mr. Reed, who more than once has filled a gap at the conductor's desk, gave a capable if not inspired performance.

WEINGARTNER CONDUCTS OWN SYMPHONY

Felix Weingartner, the ever popular, conducted a London Symphony concert recently, at which the pièce de résistance was the fifth symphony in C minor—you're wrong; it was his own. It was the first performance of the work in London and aroused considerable interest. Of excellent construction in the classic style and with several good themes cleverly worked out, it nevertheless fails to awaken much enthusiasm for it is neither new nor compelling. The rest of the program, which comprised Tchaikowsky's Romeo and Juliet overture and Brahms' second symphony, was conducted in Weingartner's usual impeccable style and he was greeted with the warm enthusiasm which he always arouses here.

Other orchestral series are wending their accustomed way, irrespective of the approaching opera season. Sir Henry Wood's Queen's Hall Orchestra concerts continue to attract good houses while the Palladium Sunday concerts have lost none of their popularity which so astonished the pessimists earlier in the year. During Sir Landon Ronald's illness, which fortunately is now over, Sir Henry Wood substituted for him at the Palladium. An all-Wagner program—when Horace Stevens gave a beautiful performance of Wotan's Farewell and Hans Sachs' Monologue—drew a capacity

house. The popularity of this concert, however, was run a close second by the following Sunday's program. It consisted chiefly of Johann Strauss waltzes conducted by G. de Groot, of Piccadilly Hotel fame, and May Huxley, soloist, gave an excellent performance of the Voices of Spring. The success of the concert was such that by special request it was repeated the subsequent Sunday.

RIMSKY BY RADIO

"Easter weather" is fairly on the way to becoming a tradition in London. For the last three years the weather man has vented all his ill nature on a shivering world until the night of Shrove Thursday only to repent before dawn on Good Friday, and in a fit of good humor transplanted us into the middle of June for nearly a week. That we are now on to his tricks and make preparations accordingly was demonstrated by the woeful slump in concerts during the past month. I say woeful, advisedly, for while no normal critic complains of a well-earned holiday, the average quality of these concerts was only compensated for by their scarcity.

The outstanding event of this holiday season was, oddly enough, a radio performance, namely, a shortened version of Rimsky-Korsakoff's opera, *Kitesh*, recently performed in Barcelona under Albert Coates, and given here in concert under the auspices of the British Broadcasting Company. The experiment of introducing a new opera in a sample package is unique and has much in its favor, although in this case the music is hardly able to hold its own without the support of scenery and action. Albert Coates apparently had taken great pains with this concert and the B. B. C. orchestra and chorus gave a very praiseworthy performance. It is still a matter of conjecture as to what language the chorus sang, but one English critic suggests that they were singing Italian with an English accent, which to our ears was a sufficiently strange tongue to substitute for Russian. The same criticism cannot be applied, however, to the soloists, who, while singing in Russian, must have made themselves entirely clear to the large number of compatriots scattered through Covent Garden.

Coates gave a beautiful reading of the score, bringing out all the finesse and charm of the work, which at best, however, does not come up to the composer's *Coq d'Or*. It is strongly influenced by Wagner and has much of that master's sentimentality without his usual incisiveness and originality of theme. Yet the opera should be well worth producing and one hopes some day to see it in its complete form. The performance here, before a big audience in the opera house and one of millions throughout the country, had a genuinely popular success.

ELENA GERHARDT AND JOSEPH SCHWARZ

Of the pre-Easter concerts, the most interesting, with one or two exceptions, were song recitals. It was a rare treat for London to have Elena Gerhardt and Joseph Schwarz within three weeks of one another. Gerhardt is a recent though well-established favorite, and Queen's Hall was filled for her last concert there. Her program of Schumann, Brahms and Wolf was greeted with delight by her audience, who went quite wild, however, over the Strauss songs which Mme. Gerhardt sang as encores. That remarkable accompanist, Paula Hegner, came in for her share of applause as well.

An artist's success in London is usually slow, but it is equally sure, and if audiences increase gradually there is no danger of their ever decreasing again; so in spite of the small number of auditoria so scathingly criticized by one of the concert reviewers, Joseph Schwarz's success here is assured. The American singer, Esther Dale, made her English début recently with a varied program on which figured a goodly number of English and American composers. Her singing requires no comment here. Suffice it to say that she had a very good success.

At the Chenil Galleries, John Coates made his first appearance after his American visit with a program of Shakespeare songs in ancient and modern settings. He was given his usual enthusiastic welcome by his numerous admirers. At the same hall, Dorothy Moulton gave the last of an interesting series of four song recitals, in which her predecessors were Reinhold von Warlich, Anne Thursfield and John Goss.

GLASGOW ORPHEUS CHOIR TO GO TO AMERICA

Alexander Borovsky, the fine soloist of Mr. Shavitch's London Symphony concert, was also heard in the second of a series of five recitals. A large and enthusiastic audience appreciated to the full this remarkable pianist's almost uncanny technic and unique interpretations. In a beautifully



MARIO CARBONI,

baritone, whose recent Chicago recital at Orchestra Hall was such a fine success, appeared in a joint recital at Joliet, Ill., on April 12. Adele Fay Williams, critic of the Joliet Herald-News, said, in reviewing the concert: "Mario Carbone, with his powerful baritone voice and emotional and dramatic singing, made hit with the audience. His knowledge of music, his style and power of singing and his interpretations are deserving of highest praise." (Daguerre photo.)

played all-Brahms program the Léner Quartet said farewell to London for this season. The well-known violinist, Kathleen Parlow, gave two enjoyable concerts before enthusiastic audiences, and Jacques van Lier brought out a new work at one of his cello recitals, a scherzo by Nicholas Gatty, an effective, melodious piece of good musical workmanship.

The usual Easter performances of the Messiah, B minor Mass, excerpts from Parsifal and the St. Matthew Passion were held in most of the available large halls and churches. An unusual feature was the performance of the last named by the Royal Academy of Music, who gave an uncut version for the first time, I believe, within the memory of Londoners.

A small but unusually fine body of singers, the Glasgow Orpheus Choir, gave a post-Easter performance of madrigals, motets and choral arrangements of folk melodies. They are going to America next year and I can only congratulate those people who will have the good fortune to listen to one of the most beautiful choirs of today.

C. S.

Alexander Avenue Baptist Church Concert

The annual concert under the direction of Carl M. Roeder, formerly many years organist and musical director of the Alexander Avenue Baptist Church, The Bronx, is always a dignified event; in the course of a quarter of a century of these concerts heard by the present writer such artists as Lotta Madden, Norman Jollif and others had first appearances there. The church was well filled, April 23, when Hannah Klein, young virtuoso pianist, opened the program, playing a Liszt study with poise and style, the Spanish Caprice (Moszkowski) with much elan, and the brilliantly difficult Naila waltz (Dohnanyi transcription) as if she hugely enjoyed it; veritable "Joy of Playing" lies in her remarkable performance. Grace Leslie, mezzo soprano, was most artistic in the XVI Century Spring Is Come, produced fine low B in Passing Dreams, and equally fine high C, the latter in Nobil Signors; Catherine Widman played sympathetic accompaniments. Arcadie Birkenholz' playing of Bloch's Hebraic Melody (G minor) was extremely dramatic, James Caskey playing excellent accompaniment, and many in the audience for the first time heard the Spanish Dance (Sarasate) played as violin solo, but with Ampico accompaniment; this was accomplished by Mr. Birkenholz with big effectiveness, violin and Ampico's invisible player synchronizing nicely. The artists were also heard in additional numbers.

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EIGHTEENTH CHICAGO NORTH SHORE FESTIVAL ANNOUNCED

May 24, 25, 27, 29, 31 and June 1, are the dates of the eighteenth Chicago North Shore Festival, at Northwestern University Gymnasium, Evanston (Ill.). There will be six evening performances and one matinee, which will be extended over a period of ten days instead of one week as usual, giving a restful interim between concerts. In order to make this change, however, it has been necessary to engage the orchestra for three additional days, adding considerably to the cost over former seasons. To meet this additional expense an increase in the price of tickets has been necessary.

The festival will open on Monday night, May 24, with Mendelssohn's Hymn of Praise, followed by Henry Hadley's The New Earth, sung by a chorus of about six hundred and the following soloists: Marie Sundelius and Alma Peterson, sopranos; Marie Morrissey, contralto; Vernon Williams, tenor and Mark Love, bass. The program for the second night, Tuesday, will be devoted entirely to orchestral numbers by Tschaikowsky, with Ossip Gabrilowitsch as soloist. For Thursday evening, May 27, a miscellaneous program of arias and orchestral numbers has been arranged, with Giovanni Martinelli as vocal soloist. This year's young people's matinee is in the middle of the schedule instead of at the end as heretofore. Therefore, the program for Saturday afternoon, May 29, will be largely for the children and by the children, a chorus of fifteen hundred youngsters singing a varied program of part-songs. Sylvia Lent, violinist, will lend variety to this concert with several groups of violin selections.

For the fifth year in succession the orchestral prize com-

petition will be part of the program. The five best selected by the judges from eighty compositions submitted will comprise the program for Saturday night, May 29, and the successful composer will be announced at its close. The judges are Henry Hadley, Howard Brockway and Adolf Weidig. The second choral night, Monday, May 31, will be given over to Brahms' Requiem Mass and the Gloria in Excelsis from Horatio Parker's St. Christopher. The festival chorus of 600, and Mabel Garrison, soprano, and Boris Saslawsky, bass, will render the program. On the final night, Tuesday, June 1, a miscellaneous program of arias and orchestral numbers will be offered. Dusolina Giannini, dramatic soprano, and Lawrence Tibbett, baritone, will share solo honors, and the prize composition will be included in the program, which will wind up with Percy Fletcher's Song of Victory, a stirring patriotic chorus, which was sung at the 1919 festival to celebrate the close of the great war.

The Chicago Symphony Orchestra, under its regular conductor, will form the backbone of the festival programs. The choral conductors are Peter C. Lutkin and John W. Beattie.

May Peterson at Haddon Hall

May Peterson was soloist at the third of the Vernon Room March musicales in Haddon Hall, Atlantic City, on March 13. "She wins her audience not by her artistry alone, but also by her personality," wrote the music critic of the Philadelphia Press. "Her selections served to publish the

PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Dayton Westminster Choir—Three awards, amounting to \$500 for the best a cappella compositions for chorus of mixed voices by an American composer. Contest closes May 1, 1926. Send manuscripts to Mrs. H. E. Talbot, Callahan Bank Bldg., Dayton, Ohio.

People's Choral Union of Boston—\$100 for part song, mixed voices, with piano accompaniment, ten minutes in performance. Open to American citizens. Address inquiries to Mrs. William Arms Fisher, 405 Marlboro Street, Boston, Mass.

Rubinstein Club of Washington—\$100 for women's choral (three or four parts) open to American citizens. Manuscripts must be received by December 1, 1926. For further information address Mrs. H. L. Rabbitt, 312 Cathedral Mansions Center, Washington, D. C.

National Federation of Music Clubs—\$1,000 for symphony or symphonic poem; \$1,000 for instrumental work written for personnel of N. Y. Chamber Music Society, not to exceed twenty minutes performance; \$500 for three part chorus for women's voices; \$200 for trio (violin, cello, piano); \$100 for cello solo; \$100 for song; \$100 for harp solo. Open to American composers. Competition closes October 1, 1926. Address inquiries to Mrs. Charles Cooper, Ass't Chairman of American Composers, Peabody Institute, Baltimore, Md.

National Association of Harpists—\$1,000 for harp solo, chamber music including harp, or symphonic poem for solo harp and orchestra; to be sent bearing motto on outside of sealed envelope, before December 15, 1926, to the Association headquarters, 315 West 79th Street, New York City.

Francesco Daddi Summer School—Two Vocal Scholarships free from June 14 to September 4. Examination on June 7, 1926. Address Mr. Daddi, 720 Fine Arts Bldg., Chicago, Ill.

Swift and Company—\$100 for setting to one of two poems, supplied upon request, composed for male chorus, offered to United States resident. Manuscripts must be in before September 15. For poem and further instructions address D. A. Clippinger, 617 Kimball Bldg., Chicago, Ill.

Bookfellows Prize—\$25 for sonnet on musical subject. Contest from May 1 to October 1. Further particulars obtained from Mrs. Flora W. Seymour, 1217 East 53rd Street, Chicago, Ill.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

National Association of Organists—\$500 donated by Austin Organ Co., and gold medal given by the N. A. O., for the best organ composition submitted before June 1, 1926. Address inquiries to National Association of Organists, care of Wanamaker Auditorium, New York City.

Century Theater Club—\$2,000 for play of three or more acts by American author, manuscripts to be forwarded before January 1, 1927. For further information address Esther L. Leigh, 697 West End Ave., New York City.

North Shore Festival Ass'n.—\$500 for cantata for children's voices with orchestral accompaniment or \$300 with piano accompaniment—open to American Citizens. Compositions to be submitted before November 1, 1926. For further particulars address J. H. Hilton, Davis St. and Sheridan Rd., Evanston, Ill.



MAY PETERSON AND HENRY LEEDS,
president of Haddon Hall, photographed on the boardwalk
at Atlantic City.

delightful art of her voice; Miss Peterson is known for the clarity and flexibility of her voice, and its particular adaptability to the expression of simple moods. She brought an 'intimate' touch to her recital by the brief explanatory synopsis of the story of each of her songs, and her singing to her own accompaniment in an encore.

Miss Peterson's audiences usually demand encores, and the Haddon Hall subscribers proved to be no exception: after her first group the soprano sang Farley's Night Wind, and her final group which brought the recital to a close was followed by three encores Little David, Play on Your Harp, Mighty Like a Rose, and Carry Me Back to Old Virginny.

George Liebling's Plans for Next Season

George Liebling, pianist-composer, who has permanently established himself in this country, after many demands as a concert pianist, has just announced his plans for next season. His first appearance in New York will be a recital at Aeolian Hall on October 10, followed by other recitals in the East. After that his third extensive tour will take him far out to the West. Mr. Liebling is also very successful as a composer. Of important works, mostly performed in public, are a piano concerto, a violin concerto, two sonatas for violin and piano, three operas, one of them Lucy, recently composed to the text of a genuine American subject, and a Grand Mass.

The Musical Quarterly Interesting

The Musical Quarterly, Vol. XII, No. 2, April, 1926, offers its readers the usual feast of wisdom and entertainment. It presents the opposed side of things—like Gustav Mahler, for whom A. L. Langley pleads for justice; Wagner, defended by Peyer; Jazz, discussed as an educational problem by E. J. Stringham of Denver, who defends Spaeth's 'common sense' view that people are led to higher things by the jazzing of the classics; Russian Song, by E. H. C. Oliphant; Quarter Tones, by Albert Weltev; Nietzsche, by Hansell Baugh; Parallel Fifths, by Maud Sewell (who is probably mistaken about Huchald); Indian Stuff, by Lily Strickland-Anderson; Vibrato in Singing, by Max Schoen (the singers ought to see this!), and the problem of animals' love for music, by Edward Ellsworth Hipsher. There are also the entertaining and clever views and reviews by Carl Engel.

Virginia Ruggiero Pleases

At the Washington Heights Musical Club rooms, 200 West 57th Street, Virginia Ruggiero gave a piano recital on April 20. Miss Ruggiero is already well known as an artist of worth, and her excellently interpreted program confirmed earlier impressions of her artistry. She played Bach's French suite in C major, a Mozart sonata in D major and Grieg's sonata in E minor.

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Perl Barti, a young Chicago singer, now featured in vaudeville, won recognition abroad before singing in her own country. She cherishes gifts from the King and Queen of Spain, received when she sang at the Royal Opera, Madrid; a brooch from the Prince of Wales, given her when she was soloist with the Coldstream Guards Band in London; a decoration from the Queen of Italy; a diamond pin from one of the former royalty of Germany, when she was prima donna at the Deutsches Opera, Berlin, and a gift from the Queen of Belgium for her concert work there in aid of the war sufferers. Miss Barti will return abroad to create several new operatic roles.

Milton Blackstone, a member of the Hart House String Quartet, was in Montreal recently attending the National Conference on Education. Sir Hugh Allen of England and Mr. Surette of the United States were among the distinguished persons present.

Braillowsky, as soloist with the New York Symphony, playing the Chopin E minor concerto pleased the critical. "Mr. Braillowsky is the pianist to rejuvenate the earlier Chopin, if that can be done. He played the concerto with elegance, with poetic sentiment, on occasion with commanding fire. He gave significance to phrases that are rapidly becoming trivial." So said the New York Times, whose critic roasts Chopin but praises his interpreter. The World said: "Mr. Braillowsky played the last concerto for all it was worth. The audience enjoyed him and the concerto immeasurably and the romantic Russian was kept going from the wings to the center of the stage until the general pulse was back to normal again." The Evening World wrote: "The chief honors of the afternoon went to the soloist, Alexander Braillowsky, who gave a scintillating performance of Chopin's E minor piano concerto. He is a virtuoso of the first order. Such clarity, such technical brilliance, such rhythm, are rarely heard in the concert halls."

Franklyn Carnahan presented his pupil, Esther Kluga, in a piano recital in Cleveland, Ohio, on April 23. Her program included selections by Mendelssohn, Chopin, Niemann, and Saint-Saëns.

Mme. Virginia Colombati, the well known voice teacher, gave a reception April 25, in honor of Mrs. Florence Foster Jenkins, president of the Verdi Club. A number of Mme. Colombati's pupils sang, demonstrating the excellence of the training they have received.

Doris Doe has been engaged to sing in The Elijah at the Newark Festival, May 7. She has also been engaged for the Worcester Festival in October. Miss Doe has been soloist at the Marble Collegiate Church, New York, and beginning May 1 will be soloist at the Second Church of Christ, Scientist.

Prof. A. A. Fioramonti presented a number of his pupils in recital at Richardson Hall, on March 18, at Winfield, Kans. Prof. Fioramonti is the head of the vocal department of the Southwestern College School of Fine Arts in Winfield. Ten of his artist-pupils were heard in a program containing classic songs and representations of the best in modern English ballads.

Paolo Gallico, of New York City, has been engaged for the third successive year for a ten weeks' summer session at the Olga Stebb Piano School in Los Angeles, Calif. Mr. Gallico will give instruction to piano students, teachers and concert artists.

Gramercy Music School offered a benefit concert, given at the Art Center by Katherine Ruth Heyman, on April 15, who presented a program of modern music for piano. Her selections were chosen from composers such as Goossens, Prokofieff, Debussy, Arensky, Ravel, Scriabin, and others, displaying a richly colored tone, and sensitive touch. This was the second in a series of three for this philanthropic interest.

Ernest Hutcheson's concerto for two pianos will have its first performance in Philadelphia, on May 2, with Leopold Stokowski conducting the work from manuscript. Guy Maier and Lee Pattison will play the piano parts.

Frederick Jacobi's string quartet has recently been selected for publication by the Society for the Publication of American Music. It will be performed, as the only American work, at the festival of the Society for Contemporary Music, to be held in Zurich this coming June. The San Francisco Quartet has played it in San Francisco, the Lenox Quartet has played it in New York, and the Flonzaley Quartet has played it in New York, Cleveland, Stamford, Newark, Chicago, Northampton, Boston and Havana. The work is based, in part, on American Indian themes; some taken from Natalie Curtis' The Indians' Book and some noted by the composer during a stay in New Mexico. The quartet was written during the summer of 1924 in Santa Barbara, California, and is dedicated to the Chamber Music Society of San Francisco.

"Harold Land, baritone, sang with great dramatic power and real musicianship with the New York Symphony Orchestra," said the Chautauqua Daily, and "Honors of the evening go to Harold Land," said the Newburgh Daily News, in issues of past months.

Mary Lewis has been away with the Metropolitan Opera Company for several appearances in leading roles in opera in Atlanta. Next month Miss Lewis will sing in Columbus, Ohio; Newark, N. J.; Norfolk, Va.; Springfield, Mass., and a number of other cities.

Judith Litante, soprano, gave her first Boston recital at Jordan Hall, on April 14. The program was practically the same as the one heard in New York at her debut at Town Hall, recently. Particular interest was manifested in the group of Nursery Rhymes by Arthur Bliss, heard for the first time in Boston, and the group of four songs by Casella, which were given their first American hearing at her debut in New York.

Mischa Levitzki, pianist, will appear as soloist with the American Orchestral Society under Chalmers Clifton at its Town Hall concert today, April 29. He will play the Saint-Saëns G minor concerto, which work he will also play at the Ann Arbor Festival, under Stock, with the Chicago Orchestra. Concert Management Daniel Mayer, Inc., announces that the season 1926-27 will be the last season for two years in this country for Mr. Levitzki. After that he will make a somewhat lengthy tour of Europe. For

next season he is already heavily booked in the south, which will probably necessitate two tours into that territory.

Francis Macmillen gave a recital at the Marietta, Ohio, Community Club, in March, and the director of the club sent the violinist's New York managers the following enthusiastic letter apropos of the event: "In spite of a very stormy night, our large auditorium, orchestra pit and stage were packed for the Macmillen concert. The concert was the most successful financially, and by many considered the most successful artistically in the history of the Marietta Community Club. Our usually very conservative audience gave Macmillen one ovation after another. We consider him a supreme artist." Mr. Macmillen has added, Allegheny College, Meadville, Pa., to his growing list of important engagements for next season.

Abby Putnam Morrison, formerly of the San Carlo Opera Company, sang recently at the home of Mrs. Willard Brown, at which time the guests included Giuseppe de Luca and Louis Hasselmans, of the Metropolitan Opera Company. The following evening Miss Morrison was heard at the home of Mrs. Charles Ingle. Her program included thearias of Mimi and Tosca and a group of songs in French, Italian and English.

Margery Maxwell, lyric soprano, was heard in recital at the Indoor field at Richmond on March 16. Among the most appealing numbers of the lighter vein was "Lillian Goodman's new song, Dearie I Love You. The Richmond Palladium wrote of it as having made the "biggest hit."

Elizabeth Alexander-Major has opened a vocal studio in Carnegie Hall. Mrs. Major comes to New York after considerable experience in the various countries of Europe, not only as a singer but also as a teacher.

The New York Chamber Symphony organization, Max Jacobs conductor, will present a May Music Festival in the Manhattan Opera House on Saturday afternoon, May 1. Soloists will be Isa Kremer, balladist, and Giuseppe de Benedetto, tenor.

Ethelynde Smith gave a recital at Kearney, Neb., under the auspices of the Rotary Club. Her program consisted of old songs, folks songs, a modern French aria (Louise), American songs, and songs of childhood. As usual, Miss Smith was requested to give several encores.

Albert Spalding demonstrated again his admirably rounded art when he played yesterday afternoon in Carnegie Hall," begins the New York Times', April 5, account of Spalding's only New York recital of the season. "Mr. Spalding's own composition made a favorable impression on his listeners. In the music of the old masters he showed himself conversant with traditions and style, as well as a violinist who had long since mastered technical problems." The Herald-Tribune declared: "Here is a young man of our own people, a young man who, without the appellation of Jascha or Mischa or any other of those sibilant names which an eminent critic recently suggested as apparently necessary to supreme success with the fiddle, has attained that success undeniably. He has attained it through integrity of artistic purpose, through unremitting zeal, through clarity of vision and through the serious development of his not inconsiderable musical gifts. There are few who bring to their performance the freshness, the vitality, the fine enthusiasm tempered with infinite security which Mr. Spalding has at his best."

Marcel Salszinger, baritone, of the Vienna Opera House, has had an unusually busy season, meeting with great success wherever he has appeared. Recently Mr. Salszinger was soloist with the German Symphony Society, under Dr. Prager, on April 9; the Shubert Society, on April 11, and the Brahms Club, April 14, at the Waldorf Astoria, New York. Mr. Salszinger is under the exclusive management of Richard Copley.

Meta Schumann presented her pupil, Arta Schmidt, mezzo soprano, in recital on April 21, at her studio, 26 West Seventy-sixth Street. Miss Schmidt, who is seventeen years old and has studied with Miss Schumann two years, sang a

(Continued on page 47)

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SYRACUSE, N. Y.

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra closed its season with the eighth subscription concert at the Temple Theater. The house was packed to capacity and many were turned away. The principal numbers were the Faust symphony by Liszt in which the orchestra had the assistance of the Syracuse University Glee Club and Rafaelo Diaz; two movements of the Pines of Rome by Respighi and the Flower Song from Carmen, sung by Mr. Diaz. The orchestra outdid itself on this occasion and gave the best concert of the year. It was announced from the stage, during the concert, that the entire deficit of the orchestra for this year had been raised, and that the orchestra had a small balance in the bank; that the orchestra would give fifteen concerts next year, and that Vladimir Shavitch, the conductor, had been re-engaged for the next season. These announcements received a storm of applause from the audience.

Marie Stilwell, contralto, and member of the voice faculty of the College of Fine Arts, gave a recital in Crouse College auditorium. Miss Stilwell was greeted by a large audience. She has a beautiful contralto, rich, sonorous and of wide range. She uses her voice admirably and was uniformly successful throughout the recital, especially with her songs in English.

The Morning Musicals gave their postponed Guest Night Concert recently. The outstanding feature of this program was the playing of a large group of violin students, from the University, first in a unison solo and second as a string orchestra with the assistance of basses and cellos; and the singing of Marie Stilwell of the voice faculty of the College of Fine Arts and Marian Palmer, soprano, a graduate student in the College of Fine Arts.

The music students of the College of Fine Arts gave their monthly public recital and the following took part in the program: Helen Schanzel, organist; Helen Cunningham, pianist; Esther Everson, soprano; Katharine Althouse, pianist; Marjorie Parker, organist; Dorothy Brown, pianist; Helen Cahan, mezzo-soprano; Rose Levin and Alice McNaught, pianists in a piano ensemble; and an ensemble for violins and piano, conducted by Professor Conrad Becker, head of the violin department, with Goldie Andrews Snyder at the piano.

The College of Fine Arts at Syracuse University has engaged Jacob Kwalwasser, A.B., A.M., Ph.D., head of the public school music department at the Iowa State University, as professor of public school music and piano, to begin next September. Mr. Kwalwasser obtained his musical education at the Pittsburgh Musical Institute, his academic degrees at Pittsburgh University and his doctor's degree at the University of Iowa. After graduating from the Pittsburgh Musical Institute, Mr. Kwalwasser taught seven years in the Pittsburgh public schools where he was associated with Will Earhart. He has acted as accompanist for well-known singers and violinists among them Mme. Schumann-Heink, with whom he made two tours. His direction of the public school music work at Syracuse University will no doubt put this department up to the level of the other music departments which have graduated so many notable performers, teachers and composers.

Harry L. Fibbard, of the organ department in the College of Fine Arts, Syracuse University and Russel H. Miles, a graduate of the College of Fine Arts, and now organist at the Illinois State University, have been invited to give recital on the \$150,000 Austin organ now being built at Philadelphia for the Sesqui-Centennial International Exposition.

H. L. B.

COLOGNE HEARS BUSONI INDIAN FANTASY FOR THE FIRST TIME

Respighi's *Fontane di Roma* and Liapounov's *Haschisch*
Also Novelties

COLOGNE.—The Cologne season shows distinct signs of its approaching end; instead of the overcrowding of the past few months there are only single concerts scattered sparsely through the week. One of the novelties at the Gürzenich Concerts was a symphonic poem, *Haschisch*, by the late Russian composer, Liapounov. This sweet, sentimental music, which never gets beyond the purely illustrative style, was unable to hold its own beside the indestructible Tchaikowsky piano concerto that followed, brilliantly played by Alfred Höhn.

At the last concert, Abendroth conducted Respighi's *Fontane di Roma*, also an illustrative though charming work that was nevertheless very much overshadowed by Busoni's Indian Fantasy, for piano and orchestra, which strangely enough was played on this occasion for the first time in Cologne. A product more of the brain than the emotions, it commands admiration through its remarkable economy of means and its reserved though always unique instrumentation. The great demands made by this work on the performing artist were adequately fulfilled by a local pianist, Lonny Epstein, well known as one of the best Busoni interpreters.

A new choral work, *Le Laudi*, by the Swiss composer, Hermann Suter, was also performed at a Gürzenich concert. It is little difficult to understand how this big work (it fills an evening) can have had such a triumphal tour through the German concert halls as has been claimed for it. In spite of being grateful for chorus and soloists, and of being very musically and clever in its construction, it is too unoriginal and sentimental to make a very deep impression.

For interesting, progressive programs, the local branch of the International Society for Contemporary Music still takes the lead. In a recent Italian evening Pizzetti's A major piano trio and Casella's *Siciliane e Burlesca* (written in 1914) were heard. Excellent performances were given these works by Lonny Epstein, Riele Queling, the violinist, and the cellist, Karl Hesse.

One of the high spots among the concerts was the recital by Maria Ivogün and her husband, Karl Erb. This soprano's incomparable finesse and musical artistry is capable of ennobling even Delibes, while her Schubert songs are a delight to the most blasé concert-goer. Karl Erb was particularly successful in Beethoven's *An die Ferne Geliebte*. They closed their program with folksong duets, which, charming as they were, still left us wishing we could have heard them in something less simple and primitive.

E. T.

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MUSICAL COURIER

April 29, 1926

CHICAGO

MORIZ ROSENTHAL

CHICAGO.—"The Napoleon of the pianoforte," as the late Huneker nicknamed Moriz Rosenthal, gave the first of a series of three historical piano programs at the Princess Theater, on Sunday afternoon, April 18, under the management of Bertha Ott. The first of the series traced the development of piano literature through the harpsichord composers to Beethoven. The program included Bach's Chromatic fantasy and fugue, which opened the program, followed by Handel's Aria with Variations, shorter numbers by Couperin, Rameau and Scarlatti, Haydn's andante with variations in F minor, Mozart's sonata in A major and two Beethoven sonatas—op. 101 in A major and op. 57 (Appassionata). In splendid form, Rosenthal made the piano sing under his firm fingers and his interpretations were those of a giant of the keyboard.

FREDERICA GERHARDT DOWNING

Fredrica Gerhardt Downing, contralto, gave at the Playhouse a song recital also on April 18, with the assistance of Edgar Nelson, accompanist par excellence. Mrs. Downing had built a program that showed the full gamut of her art. Opening with Durante's Vergin, tutti Amor, and following with Handel's Furibondo spirà il vento, she proved herself as eloquent an interpreter of the classics as of the German, French, Russian and American song literature. Wolf, Brahms, Strauss, Duparc, Poldowski, Faure, Hageman, Rachmaninoff, Jeanne Boyd, Richard Czerwonky and La Forge were the other composers whose songs were all beautifully sung and interpreted by the recitalist, who proved herself a versatile artist, a linguist of the first order, and a singer who does not rely solely on the voice, but one who also has brains and knows how to use them so as to bring forth the full meaning of a composition. Her phrasing is impeccable, and

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in Lilacs, by Rachmaninoff, she disclosed a mezza voce that enthralled her listeners, who would not allow the program to proceed until that number was repeated. As a matter of fact, throughout the course of the recital encores were demanded and several numbers redemand.

Of Edgar Nelson's accompaniments so much has already been written that nothing more need be said, only that he is in a class by himself, especially where singers are concerned.

MARION MADELEINE KNOBLAUCH PLAYS

Mary Wood Chase, pianist and teacher, at the second of a series of five afternoon recitals by her professional pupils, presented Marion Madeleine Knoblauch, at the Cordon on April 18. Miss Knoblauch, who is in her senior year in high school, where in every study she ranks A1, deserves the same marking in piano playing. She is a very talented young lady, who is being well taught, as already her technic is quite sure and, besides, her interpretations are those of a young lady with ideas of her own. Her program was a comprehensive one, including Bach's prelude and fugue in A flat major, the Beethoven sonata No. 2, two Chopin etudes and nocturne No. 2, Tchaikovsky's Troika from The Seasons, Moussorgsky-Rachmaninoff's Hopak and the Liszt E flat major concerto, in which the orchestral parts were played on the second piano by Miss Chase.

CHICAGO SINGVEREIN CONCERT

Chicago is indebted to the Chicago Singverein and its director, William Boeppler, for first hearing of Robert Schumann's oratorio, Paradies und Peri, which they presented at a charity concert at the Auditorium Theater, April 18. With the assistance of members of the Chicago Symphony and soloists (Olive June Lacey, soprano; Ilse Weisenborn, soprano; Ethel Jones, contralto; Leroy Hamp, tenor, and Raymond Koch, bass), Director Boeppler and his cohorts gave a beautiful performance of the melodious, interesting and stirring oratorio. Boeppler knows his forces and obtains from them most admirable choral singing. The soloists, as a whole, did most effective work, particularly praiseworthy being that of Olive June Lacey, whose beautiful soprano rang clear and true; Ethel Jones, whose luscious contralto lent distinction, and Raymond Koch, who proved an excellent oratorio singer.

CARA VERNON AT WOMAN'S WORLD'S FAIR

Cara Vernon, pianist, appeared in joint recital at the Woman's World's Fair, April 19, winning her customary artistic success.

HOWARD WELLS' STUDENTS IN DEMAND

Frederick Gardner played before the Mendelssohn Club of Rockford (Ill.), April 15, presenting Ernest Schelling's Suite Fantastic for piano and orchestra, Howard Wells playing the orchestral parts at the second piano for his pupil.

Zoe Tuthill Fiske, another pupil of Howard Wells, played recently with the MacDowell Orchestra of Milwaukee, offering the Beethoven G major concerto. Pauline Manchester is scheduled to play the Beethoven C minor concerto next week with the Little Symphony of Chicago at the New Trier High School.

ST. OLAF CHOIR

That superb organization known as the St. Olaf Choir, under the direction of its conductor and drillmaster, F. Melius Christiansen, gave another concert at Orchestra Hall, April 20, which proved a joy from every standpoint. Methinks it is not only the choristers that make a choral society, but especially the conductor.

NATIONAL ORGANISTS MEET

The Illinois Council of the National Association of Organists willingly or unwillingly did not send tickets for the program given under its auspices at Kimball Hall on April 20. The soloists were Rollo Maitland, Walter Zimmerman, Edward Eigenschenk, organists, and the Chicago Solo Orchestra, under the direction of its conductor, Eric Delamarre. It seems strange that every time Delamarre conducts somewhere, or his compositions are inscribed on a program, this office, which receives tickets for almost everything else—good or bad—that takes place in this community, is invariably slighted. Perhaps it is known that this office of the MUSICAL COURIER is most enthusiastic about Delamarre's work—as the English would say Honi soit qui mal y pense.

HAYDN CHORAL SOCIETY'S WELSH PROGRAM

Welsh choral and orchestral music formed the program of the Haydn Choral Society's concert at Orchestra Hall, April 21, providing a most enjoyable evening for a very

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large and enthusiastic audience. Haydn Owens, the energetic conductor of this able body of choristers, chose from among the most interesting and melodious selections of Welsh composers and thereby made up a fine program. The most pretentious number was a cantata called Kynon, by T. Hopkins Evans, in which the chorus, with the assistance of Helen Protheroe Axtell, soprano; Samuel Roberts, tenor, and William Phillips, baritone, and members of the Chicago Symphony Orchestra, under Haydn Owen's precise beat, gave fine account of themselves. There were also a Welsh Rhapsody, by Edward German (Jones); Hurrah, No Hurrah, by Dr. Joseph Parry; The Silent Harp, by Gwyn Williams; Welsh folksongs, numbers by Walford Davies, Kenneth Harding and Bryceson Trehearne, and Haydn Owens' own choral fantasy on Welsh airs.

MUSICIANS' CLUB OF WOMEN

The annual get-together luncheon of the Musicians' Club of Women was held at the Chicago Athletic Association on April 19. An informal program, given by members of the club, followed the luncheon. Those appearing were Louise Hattstaedt Winter, Mrs. Gilbert M. Smith, Margaret M. Gent, and an ensemble made up of Tina Mae Haines and the Mu Phi Trio. This was the closing event of the club's 1925-26 season.

GLENN DILLARD GUNN SCHOOL CONTEST

The Glenn Dillard Gunn School of Music and Dramatic Art will award seven piano scholarships, full and partial, at a contest to be held at the school. Winners of these scholarships will be entitled to one year's instruction with Robert J. Ring, pianist and technical authority, who recently joined the faculty of the school.

Two preliminary contests are scheduled for the Gunn School—the first on Wednesday, April 28, the second on Thursday, April 29, at four o'clock. The winners will compete at the final contest, which will be held Friday, April 30, at four o'clock. The scholarships will be awarded at the final contest. The contest is open to all, no limitations being placed as to grade or present attainments. The only requirement is talent. Contestants will be expected to play a selection from Bach, such as the Two and Three part inventions or a selection from one of the Suites; and one composition of their own choice. Persons interested are requested to send their names to the registrar of the Glenn Dillard Gunn School.

EDGAR NELSON PUPIL WINS SCHOLARSHIP

Ruth Bedford, of Salem (Ore.), artist-pupil of Edgar Nelson, president of Bush Conservatory, is the winner of the Sigma Alpha Iota \$250 scholarship for pianists awarded on April 17 by Omega chapter at Bush Conservatory. Miss Bedford was chosen from thirty-five applicants by the judges—Theodora Sturkow-Ryder, Thelma Fredericksen and Ella Spravka. She is the second recipient of an S. A. I. scholarship at the Conservatory, Henrietta Blackwell, contralto, being the winner of the 1925 award.

ORCHESTRA'S FINAL PROGRAM

With this program the Chicago Symphony Orchestra wound up its thirty-fifth season at Orchestra Hall on April 23 and 24: Berlioz's Le Carnaval Romain overture, the Schumann Rhenish Symphony, Verklarte Nacht-tone poem by Schönberg, Strauss' Don Juan tone poem, and Respighi's Pines of Rome.

A group of patrons of these concerts were instru-

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mental in raising \$12,000 toward the Frederick Stock scholarship, the income of which is to be used to assist orchestral students, particularly those who wish to study the less popular orchestral instruments. The check was presented to the conductor after the Friday concert.

AMERICAN CONSERVATORY NOTES

The preliminary contests in the piano department were held during the past week. The following students were selected to play at the final contest, Saturday afternoon, May 1, at Kimball Hall: (Grieg Concerto) Alice Johnson, Hortense Platt, Donald Stroup; (Schumann Concerto) Hazel Sims, Mary Niemann, Myrtle Weber; (Tchaikovsky Concerto) Harold Sanford, Mildred Cunningham and Harold Reeve. The adjudicators in these contests were Isadore Buchalter, Richard Gemmer, Mrs. Karleton Hackett, Alice Drake Butler, Theodora Sturkow-Ryder, Walter Spry and Henry Purnort Eames.

The Sigma Alpha Iota Sorority of the Conservatory announces a free vocal scholarship amounting to \$200; examinations for which take place May 13.

Louise Hattstaedt-Winter, soprano, and George G. Smith, baritone, have just completed a week's engagement at the Woman's World Fair, held a' the American Exposition Palace here.

The vocal contest for appearance at the commencement exercises will be held at Kimball Hall on Saturday, May 8. The final examinations at the conservatory for the present school year will begin the first week in May.

Mme. Valeri, distinguished voice teacher of Rome, Italy, and New York City, will commence her master class at the conservatory on June 1. Students will thereby have an opportunity to study with this teacher for eight weeks, as the course will extend to July 31. Judging from the large number of reservations already received, her master class this season will be another remarkable success.

Bernice McChesney, an accomplished pianist and artist-pupil of Heniot Levy, recently appeared before the American Women's Club, Paris, France, with fine success.

JEANNETTE COX.

Paul Althouse Pleases in Opera

During recent weeks, Paul Althouse has been fulfilling important operatic engagements with various civic opera companies, notably the Washington Grand Opera Co., and the Philadelphia Civic Opera Co. Apropos of his impersonation of the name role in *Lohengrin* with the first named company, the Washington Post observes: "Paul Althouse had the big advantage of a flexible tenor voice, whose clear high notes could give form and color to the arias which belong to this opera. Lohengrins are always judged by their Swan Song, and Althouse won a favorable verdict with this key song." With the Philadelphia Company the tenor sang the name role in *Tannhäuser*, and in the words of the Philadelphia Evening Bulletin "infused genuine feeling into the character of the love-tormented knight." While the Philadelphia Record observes: "With his wonderfully distinct enunciation and brilliant voice Althouse was an unusual Tannhäuser."

On April 12 the tenor gave a recital program from radio station WSAI, Cincinnati, which brought him much commendation. The fall already holds many bookings for the popular tenor, for in September he will be heard in *Faust*



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PAUL ALTHOUSE.

with the San Francisco Opera Association, then fulfill a two weeks opera engagement with the Los Angeles Opera Company in October, followed by joint recitals with Arthur Middleton in Johnstown, Pa., Topeka, Kan., and Reading, Pa., the latter being Althouse's home town. He is to be soloist in the college concert course at Allegheny College, Meadville, Pa., and has been re-engaged by the Apollo Club of Chicago for a holiday performance of the *Messiah*, to be given there in December.

A Reminiscence of Beethoven's Missa Solemnis

The coming Beethoven Festival in Boston brings to mind the last performance in that city of the *Missa Solemnis*, at the dedication of Symphony Hall. Wilhelm Gericke, then at the head of the Boston Symphony Orchestra, conducted a performance, the excellence and grandeur of which words give but a scant idea. The incomparable orchestra, the magnificent chorus (culled from all the choral societies of Boston), and a quartet of soloists, under Mr. Gericke's baton, seemed inspired. I remember that the famous conductor spent a week in New York for daily rehearsals with

the solo quartet to perfect every nuance minutely. The soprano was Clementine de Vere, now Mme. Sapiro, whose art and voice were so surpassingly fine that she was brought from England especially for this performance. Gertrude May Stein, the sterling singer and musician, was the contralto. She set a standard as a singer of Bach that has scarcely since been approached in this generation, and surely never excelled. Of Evan Williams the tenor, need say little, for although death has claimed him, he will ever live in the memory of those who heard him. There was the king of tenors! A golden voice in the possession of one truly inspired! Shall we ever hear his equal? Of the basso, still less need be said, for at every turn his work speaks for him. He is Joseph Regneas, who has won as much of a reputation as an instructor as he enjoyed as a singer. I remember overhearing Gericke say when bidding him Godspeed on the eve of the young basso's departure for Europe: "It's too bad you are going. Such artists as you are rare and we need you here." It is a joy to read and note that his standards and ethics as an instructor and coach have the same idealism that characterized his singing.

The coming Beethoven Festival, given to commemorate the 100th anniversary of the great composer's death, bids fair to interest the public far and wide, and I for one will again journey to the New England town to pay my tribute to the "master" and to the conductor and all instrumental and vocal artists enlisted in this gala event.

"LIEBHABER."

BOSTON

(Continued from page 8)

Dueheana School of Opera. This concert was produced under the able direction of Gertrude Dueheana, with Francis Chantereau, tenor, and Leona Beck, accompanist, as assisting artists.

The well-varied program which Mme. Dueheana had arranged opened with the fifth act of Verdi's perennial fav-



GABRIELLE DECO as Carmen.

orite, *Il Trovatore*. Helene Norwood was the Leonora and Frank R. Larson sang Manrico. Azucena was entrusted to Ida Fitzwilliam, Count di Luna to Martin Albrecht and Ruiz to Herbert Raymond. After the charming Doll song from Offenbach's *Tales of Hoffman* had been sung by Harriett Lois, the popular *Un Bel Di* from Puccini's *Madame Butterfly* was rendered by Helen Middleton. There followed the fifth act of Gounod's *Faust*, with Helene Norwood as Margarita, Frank R. Larson as Faust, and Martin Albrecht as Mephisto.

Lora Churchill Blunt sang the beautiful Elsa's Dream from Wagner's *Lohengrin* and the Waltz Song from Gounod's *Romeo et Juliette*. Additional solos were rendered by Marion Morgan McDonald, who was heard in the dramatic Lieti Signor, from Meyerbeer's *The Huguenots*, and in the familiar *Voi Lo Sapete* from Mascagni's *Cavalleria Rusticana*.

As an effective closing number Mme. Dueheana's pupils were heard in excerpts from the first and second acts and in the entire last act of Bizet's *Carmen*, with Gabrielle Decot in the title role. Francis Chantereau was the Don José, while Martin Albrecht sang Escamillo and Lucy Murphy impersonated Micaela. Helen Middleton and Alice Murphy sang the parts of Frasquita and Mercedes, respectively. Harriet Lois was the première danseuse in the ballet. A chorus, also trained by Mme. Dueheana, assisted in the excerpt from *Carmen*.

The concert gave evident pleasure to a large audience, the principal singers being recalled a number of times. Mme. Dueheana is to be commended for undertaking an ambitious project of this nature and merits congratulations for the success of her performance.

DOROTHY GEORGE AND FREDERICK TILLOTSON IN RECITAL

Dorothy George, mezzo-soprano, and Frederick Tillotson, pianist, divided an interesting program at one of the recent musicales of the Hunnewell Club. Miss George displayed her admirable gifts as vocalist and interpreter in operatic arias from Thomas' *Mignon* and Donizetti's *La Favorita* and in songs by Peri, Novello, Watts, Mapa-Zucca, Shaw, Homer and Hageman. Mr. Tillotson exhibited his fine technical and musical gifts in numbers from Brahms, Chopin, Liszt, Debussy, Scriabin and Rachmaninoff.

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Bach Sonatas for flute and piano.—The first volume at hand contains three sonatas. It is a book of fifty pages in the piano part, twenty pages in the flute part. The editing has been done skillfully by Louis Fleury.

Concerto Russes for violin and piano by E. Lalo, edited by E. Nadaud.—This is Lalo's, op. 29, and consists of a prelude and allegro in one movement, Chants Russes, Intermezzo, and Introduction-Chants Russes, this being the finale. The work is so little known that this description may prove of interest.

(Carl Fischer, Inc., New York)

Adon-Olam, for cello and piano, by Rubin Goldmark.—Mr. Goldmark has here provided cellists with a valuable addition to their repertory in the form of a long drawn out melody brilliantly and skillfully harmonized and arranged. The work is both technically and musically interesting. The cello part has been edited by Willem Willeke.

Concertante in G, for violin and piano, by Charlotte Ruegger.—A simple work, chiefly in the first position and evidently intended for studio purposes.

Five Dances by Jean Sibelius, for violin and piano.—They are all of them country dances and are difficult violin compositions intended obviously for concert purposes. The melodic invention is in the Finnish composer's well-known style, and the accompaniments are all of them very brilliant, somewhat difficult and highly effective.

(J. W. Chester, Ltd., London)

The Satyr's Song, The Sea Witch, The Curse, Serenade.—Four Songs by Timothy Mather Spelman.—In spite of a certain stiffness of vocal line and rhythm this music is full of color and interest. The harmony is somewhat modern in spots, and the accompaniments are made with a good deal of variety and some effective counterpoints. The idiom is highly interesting, and it will be well worth the while of American singers to investigate.

Le Pavillon sur L'Eau, by Timothy Mather Spelman.—This is a symphonic tone picture after Theophile Gautier, for flute, violin, viola, cello and harp. It is in one movement of considerable length, with various moods and melodic and accompanying designs. So far a brief glance tells one it is very skillfully made with the broad and mysterious sonorities and interesting harmonic colors. The music is not contrapuntal but is rather in the flowing French style, full of arpeggios and broken chords. The reviewer finds it so attractive that he would like to hear it.

(A. Durand & Fils, Paris)

Modern School for the Pianoforte, by I. Philipp.—This work is in four volumes, each one having about sixty pages. They are entitled Junior, Intermediate, Advanced intermediate, and Senior. The contents include works by Debussy, Louis Aubert, Faure, Ravel, Florent Schmitt, Blair Fairchild, and many other composers. This book is sold in America by the Fine Arts Importing Corporation. At the same time Durand is placing on the market a volume entitled Clavecinistes Allemands and Sonates for flute and piano by Bach.

(White-Smith Music Publishing Co., Boston)

You Are My Love, song by Harland A. Riker.—To a poem by Edgar Daniel Kramer, Mr. Riker has set a simple and effective tune which rises to a good climax at the end. The voice part is well written and should attract singers.

Trust in God, sacred song, by Bruno Huhn.—This song is in the vigorous style which has made the name of Bruno Huhn famous, and it is a tune that will very surely add to his fame. It is short and not difficult, so that it is within easy reach of the average church singer. The range is moderate and it is a genuine addition to the literature of church music.

(Carl Fischer, Inc., New York)

Leopold Auer Graded Course of Violin Playing in Eight Books. Leopold Auer Graded Course of Ensemble Playing.—This latter work is intended to supplement the Auer course in violin playing. In its preparation Mr. Auer has had the co-operation of Gustav Saenger. It would seem to be quite unnecessary to commend any work on violin playing to which Leopold Auer permits his name to be attached. He has developed so many great players that it is quite obvious that whatever course he designs must be about as good as it is humanly possible to make. The work is prefaced by pictures of Auer himself showing the various positions of standing or sitting while playing and how to hold the violin and bow. Each of the books of the graded course is a good sized volume, and the ensemble playing is arranged for violin quartet with piano accompaniment.

S. Wesley Sears Directs Stabat Mater

S. Wesley Sears was enthusiastically praised by the press of April 1, the day following the rendition of Dvorak's Stabat Mater in Philadelphia by the combined choirs of St. Thomas' Church, of New York, and St. James' Episcopal Church, of Philadelphia. Mr. Sears directed the performance, and according to the Philadelphia Public Ledger, "The two choirs sang as a single and highly trained organization. The quality of the voices (both choirs are of men and boys) was very fine, the nuances were excellently sung and Mr. Sears revealed a thorough appreciation as well as intimate knowledge of the composition and its many beauties." The critic of the Philadelphia Evening Bulletin noted that "Mr. Sears gave evidence of a thorough knowledge of the great work, which he conducted with skill and a musical insight and appreciation that helped to bring out and emphasize its power and beauty." And it was the opinion of the New York Evening Post that "Mr. Sears in each move of the baton revealed the thorough musician. The excellent training of the men and boys was shown throughout." Mr. Sears is organist and choirmaster of St. James' Church.

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ARTISTS EVERYWHERE

(Continued from page 42)

program such as any artist might be proud to render. It included Vergin, Tutt' Amor (Durante), Bella Porta di Rubini (Respighi), Riso di Bella Donna (Pirani), Des Madchen's Klage and Haidenroslein (Schubert), L'Heure Exquise (Hahn), I Am Thy Harp (Woodman), Rivals (Deems Taylor), Her Voice is Like Clear Water (Milligan), and Miss Schumann's own composition, June Pastoral. This young singer's art is of a finished sort that gave great pleasure to the many guests Miss Schumann invited to hear her.

Reinold Werrenrath recently sang the role of Christ in the St. Matthew Passion in Detroit with the Detroit Symphony Orchestra, under Gabrilowitsch. "Mr. Werrenrath is noted for his diction and clarity of enunciation," wrote Charlotte M. Tarnsey in the Detroit Free Press, "and he read the score with matchless dignity, his tone having the sonority and sympathetic fervor requisite for the role of Christ." "Mr. Werrenrath's rich and songful baritone took an added beauty from the eloquent sadness with which he dignified his every word. The figure of Jesus moved grandly and hauntingly across the pages of the score. This great artist can set down his work last evening, as the finest he ever did in his many welcome visits to Detroit." Ralph Holmes in the Detroit Evening Times wrote: "Reinold Werrenrath was the Christ singing with impeccable intonation and fine restraint."

Harriet Foster Artist-Pupil Heard

Dora Boshoer, an artist-pupil of Harriet Foster, has been enjoying success in several concerts near New York. Referring to her appearance at North Hempstead, L. I., the Record of March 10, said in part: "A delightful Russian soprano with a dynamic personality and magnificent poise, Dora Boshoer, who not only has a truly gorgeous voice, but also a magnetic personality which somehow typifies the spirit of Russia, received an ovation. In Mme. Boshoer's first group she sang the Santuzza aria from Cavalleria Rusticana, showing to advantage the brilliance of her tones, her marvellous range and perfect control. The singer's second group was made up of several Gypsy and Russian folk songs. There was the typical joyous swing of Gypsy music in the lilting melodies of this group, gay and spontaneous little tunes, with sudden transitions to sadness. This group was probably more enjoyed by the audience than any of the others. Gounod's Ave Maria was a truly lovely number, with an obligato for the cello, in which the vibrant tones of the instrument blended beautifully with the voice."

The Great Neck News was of this opinion: "The Santuzza aria was sung with a poignancy that gripped . . . Mme. Boshoer in five little song pictures made us alternately laugh and snifflie, with imagery born of perfect mimicry and lovely voice. Gounod's Ave Maria, sung by our fair

MUSICAL COURIER

Russian cantatrice, opened the last group, and a lovely Rachmaninoff First Love, with a recurrence for the final number to old Russia in The Golden Ring, one of those miniature tonal dramas that Mme. Boshoer knows so well how to tell us with her limpid voice."

Friedman Liked on the Coast

Ignaz Friedman, Polish pianist, who will return to this country under the management of George Engels for still another season, in the winter of 1926-27, has been pleasing audiences on the Pacific Coast. Carl Bronson paid him a strong tribute in the Los Angeles Herald, saying:

"It is strange how very little a name means to us until it has poured out its opulence of genius into our being, and then forever after that name becomes the symbol of magic. That is precisely what happened to the audience that might have more or less reluctantly given over their evening to the date of Ignaz Friedman, modestly heralded as a pianist, but who turned out to be one of the Parnassian gods, let down from the heights at the Philharmonic auditorium. Therefore the wise ones who attended last night's recital by this new dimension virtuoso are congratulating themselves. There is nothing complex about the piano to this awakened mind and his hands are so much his servants that he can place any expression wherever he chooses, whenever he chooses. Degrees of touch are unlimited to him . . . Friedman has a forehead like Brahms, a stocky body that is strong without being stout and the only thing about him that is indescribable is the lighting of his fingers and wrists. He is advancing pianism into its future dimension and bringing music back into being. The audience encored everything he played and he responded gracefully and generously. If he resembles anyone in style it is Busoni, but he is all Friedman. The concert terminated in an ovation."

Goldman Band Concerts Announced

The special features of the Goldman Band concerts, to be given on the New York University Campus during the coming summer, include a band contest (boys' bands), a music memory contest, and a choral concert. These three events have been planned on a large scale and will undoubtedly arouse a great deal of interest. Edwin Franko Goldman, conductor and general manager of the entire series, has completed all the details of the season.

The contest of boys' bands will take place on August 10 and is open to all organizations within a radius of fifty miles of New York City. The regulations require that no participant be more than seventeen years old, and that each player be a bona-fide member of the band for at least three months before the contest. Each band may choose a march as its first number, which is to be followed by the playing of the Norma overture by Bellini, which has been chosen as the contest piece. After all the bands have performed separately, one composition will be played by the massed bands, in conjunction with the Goldman Band. This number will be conducted by Mr. Goldman, and it is expected that

he will have between six and seven hundred, or more, players under his direction in this stirring number. For this contest a special set of rules and regulations have been printed, as well as registration forms. There are no charges of any kind connected with this contest. Those wishing to take part are requested to write to Edwin Franko Goldman at once for particulars. Five prizes will be awarded and prominent musicians will act as judges.

The music memory contest will take place on August 17. A similar contest last year was one of the outstanding events of the season. On Sunday, August 8, the New York University Summer School Chorus of over five hundred voices will appear. This chorus consists chiefly of music teachers and supervisors from all parts of the United States. It is probable that Gounod's Gallia will be given by the chorus, accompanied by the band. Dr. Hollis Dann conducts the chorus.

The Goldman Band will again number sixty musicians, and the personnel remains practically the same as during the past few seasons. A long list of novelties has been prepared, and rehearsals will soon begin. The grounds, bandstand and benches are being put in readiness, and everything possible is being done for the comfort and convenience of the thousands who attend these concerts nightly. It is quite possible that the transit facilities will be increased this season, and negotiations are now in progress to have additional bus service to the campus on concert nights.

Arthur Warwick's Pupils in Recital

On April 10 at the studio of Arthur Warwick, in Steinway Hall, a delightful hour of music was presented by ten of his pupils, namely Eleanor Slaken, Mary M. Mahony, Polhemus Cobb, Edna Jane Ailes, Lee P. McCabe, Robert Hughes, Eleanor Demuth, Mary Howard, Ralph Siken and Jane Strobel. All of them must be commended upon their fluent technic and good tone production. They showed careful preparation under the guidance of this excellent teacher. Special mention should be made of Eleanor Demuth and Mary Howard, who were the outstanding features of the program. Their playing showed much brilliancy and good technic, combined with fine interpretation. Both were heartily received by their listeners.

Canadian Artists to Give Concert

Under the patronage of His Excellency Lord Byng, Governor-General of Canada, what is said to be the greatest gathering of native born Canadian artists ever presented in one concert in Canada will be given in Montreal on Tuesday evening, May 11. Among those who will appear are Florence Easton, soprano; Jeanne Gordon, contralto; Edward Johnson, tenor; Edmund Burke, bass-baritone, and Wilfred Pelletier, pianist, all Canadians and all of the Metropolitan Opera Company. The concert, which was arranged by George E. Brown, a Canadian, of the Wolfson Musical Bureau, Inc., also will be sponsored by the Rotary Club of Montreal.

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MUSICAL COURIER

April 29, 1926

MUSIC ON THE PACIFIC SLOPE

LOS ANGELES, CAL.

LOS ANGELES, CAL.—The twelfth pair of symphony concerts by the orchestra introduced Tchaikovsky's symphony No. 4, in F minor, op. 36; the prelude to McCoy's Egypt, played for the first time at these concerts and the overture to Dvorak's Carnival, op. 92.

The orchestra gave as its usual Sunday afternoon "Pop" concert recently an all Wagnerian program, as follows: Grail and Transformation scene from Parsifal, prize Song from Die Meistersinger; Siegfried's Death and Funeral Music from Gotterdamerung; introduction to act three from Lohengrin, and a selection from Tristan and Isolde.

A recent bi-weekly Popular concert, one of the "Dime Concerts," given in the Coliseum, was conducted by Andre Maquerre, flutist of the Philharmonic Orchestra.

Misha Gogna, Russian cellist, gave a concert at the Ebell Club Auditorium, assisted by Marguerite Le Grand, pianist.

A comparatively new addition to Los Angeles' musical attractions is John Smallman's A Cappella Choir which gave a program at the Philharmonic Auditorium. Their work was heartily applauded by a large audience and showed great care and much promise. Calmon Lukovitski, violinist, played several numbers and responded to many encores.

Alexander Kosloff, Russian pianist, gave a program ranging from Bach to Scriabin at the Biltmore Music Room.

Edward Johnson, tenor, and Joan Ruth, soprano, both of the Metropolitan Opera Company, gave Love Scenes from Romeo and Juliet, Rigoletto and La Boheme, at the Philharmonic Auditorium, April 5. Elmer Zoller, pianist, served as accompanist. They provided an interesting and colorful program.

Claire Dux, soprano, appeared at the Philharmonic Auditorium the evening of April 5 in an interesting program on which also appeared a number by the blind Los Angeles composer, Beatrice Fenner. Victor Marmont played efficient accompaniments. The exquisite artistry and beautiful voice of Miss Dux more than won her audience and she was obliged to answer to many encores.

Hulda Dietz, pupil of Albert Ruff, Grace Lovejoy, piano pupil of Joseph Zoellner, Jr.; Frederick Clint, violinist, pupil of Joseph Zoellner, Sr.—all students at the Zoellner Conservatory—appeared in recital in the Conservatory recital room.

A fine pipe organ is being installed in the new Elks Building, and will be used frequently for public organ recitals.

Harold Gleason, of the Eastman School of Music in Rochester, N. Y., gave an organ recital under the auspices of the Southern California Chapter of the American Guild of Organists, at St. Paul's Cathedral, April 8.

April 9 Albert Ruff gave a complimentary lecture at the Fitzgerald Music Company on Vocal Fundamentals.

The senior organ recital of the U. of C. Music School was held April 6 at Bovard Auditorium.

The Trojan Men's Glee Club, of the University of Southern California, is making an extended tour under the direction of Richard Cogswell.

Arthur Farwell, local composer, won second prize in the Ojai International Chamber Music Competition with his quartet The Moka, based on original Indian ceremonial themes.

Constance Balfour, soprano, has returned from a two years sojourn in Italy where she has been studying.

B. L. H.

PORTLAND, ORE.

PORTLAND, ORE.—There was an excellent concert by the Cornish Trio, recently. Members of the trio are Peter Meremblum, violin; Kolia Levienne, cello, and Berthe Poncy Dow, piano. The concert, which took place in the Pythian Hall, was sponsored by the Portland Chamber Music Society.

The Ellison-White Symphony Orchestra, Jacques Gershkovitch, conductor, made its debut on April 10, doing admirable work in Beethoven's first symphony, likewise in the first movement of Schumann's concerto for piano and orchestra, op. 54. Virginia Danforth, young and gifted pianist, was featured in the concerto.

John Powell, booked by the Elwyn Concert Bureau, gave a fine piano recital, April 5, in the Public Auditorium. Mr. Powell's own composition, The Banjo Picker, won the approbation of the large audience.

Portland has a new organization, the Oregon Chapter of the National Association of Harpists. Officers are Ruth

Lorraine Close, president; Mrs. M. Donald Spencer, vice-president; Floline Stone, secretary-treasurer. Membership is open to all interested in harp music.

Frida Stjerna, soprano, has been appointed director of music of the Rose City Park M. E. Church. J. R. O.

MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Anna Case is at the Hippodrome this week. She is scheduled to leave New York soon for a concert tour.

THE CAPITOL

Much must be said in praise of the musical introduction to the Capitol program last week—this time Tchaikovsky's fourth symphony, presented in an abbreviated form that was so cleverly arranged that only one very familiar with the score would have known it. The orchestra was in fine form, and with David Mendoza at the conductor's stand, brought forth all the beauty of this great number. It is always a pleasure to attend Capitol performances and to know in advance that really good music, and an artistic standard of entertainment, will be consistently maintained. Particularly beautiful was the Carrick film, By the Waters of Minnetonka, accompanied by Lieurance's appealing music—the photography of which melted into very real and lovely scenery, with Celia Turrill singing the number in her full, clear voice. Doris Niles—that lively little exponent of the dance, whose place on the theater's program is second to none—was at her best in an Indian Sun Dance. Gladys Rice and William Robyn provided a picturesque unit, singing A Night of Love. Both are possessors of splendid voices and their duets together are always enjoyed. Albertine Vitak and the Capitol Ballet gave a forest selection, Will o' the Wisp. The feature picture was Beverly of Graustark, starring Marion Davies—most amusing although improbable, perhaps. Miss Davies can only be praised for her clever work in a difficult part. The Capitol Magazine rounded out the program.

THE RIALTO

The beginning of the third week of For Heaven's Sake at the Rialto found its audiences still roaring with laughter at Harold Lloyd's ridiculous antics. The statistical department had it all figured. 153,800 people saw For Heaven's Sake during the first two weeks it was at the Rialto. And with a population of 6,000,000 people in the City of New York—not including its suburbs—Harold Lloyd's first Paramount release has had to be held over for a third and fourth week to give part of the remaining 5,896,200 New Yorkers an opportunity to enjoy Lloyd's wholesome comedy. And it is that.

THE RIVOLI

Litoff's Robespierre, played in grandioso fashion by the orchestra, opened the Rivoli program last week and aroused more than the usual applause; it was stirringly played and formed a fine beginning for a truly fine program. The Clarion Trumpeters also pleased, and Henry B. Murtagh, making his initial New York appearance at the Wurlitzer organ, likewise found the audience thoroughly appreciative. A Bird Fantasy, devised and staged by Frank Cambria and made up of three delightful episodes, presented an interesting group of stars and some clever musical numbers. Renee Rayne, as The Girl, particularly pleased with her song, Love Bird. All the musical numbers and dances were well done. The feature picture offered Adolph Menjou, popular screen favorite, in A Social Celebrity, cleverly done. An Aesop Fable and the Rivoli Movements concluded the entertainment.

MARK STRAND CELEBRATES TWELFTH ANNIVERSARY

The Mark Strand celebrated its twelfth anniversary last week, and while the programs at that theater always are excellent, special effort was put forth to make the birthday presentations especially fine. It will be remembered that this was the first of the larger motion picture theaters to be opened in New York at which a symphony orchestra took part in the program and other features included concert and operatic artists, elaborate ballet divertissements, as well as excellent scenic and lighting effects. Twelve years ago there were eighteen men in the orchestra; today there are fifty-four musicians under the direction of Carl Eduarde and several associate conductors. Mr. Eduarde has occupied the post of conductor since the opening of this theater, and has won for himself a host of friends among Mark Strand patrons. It is estimated that sixty-one million persons have paid admission to this theater during the twelve years of its existence.

After the prelude by the orchestra, last week's program brought forth the Topical Review, appropriately accompanied

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Paul Oscar's Novelty Ballet
"TEMPTATION MELODIES"

by the orchestra. Then came the big musical number, Joseph Plunkett's Anniversary Frolic, and high praise should be given for the entertaining singing, dancing and playing, as well as for the attractive costumes, scenery and lighting effects. The first number was A Night in Granada, John Quinlan singing Moonlight Dreams, Mlle. Klemona and M. Kiddon doing a tango, and the Ballet Corps dancing Jota. This colorful Spanish number was followed by a vocal selection by Pauline Miller and several mandolin numbers by the well known virtuoso, Bernardo De Pace. De Haven and Nice were heartily applauded for their burlesquing of a balloon dance, and Allen White's Collegians furnished excellent entertainment for their part of the program. The feature picture, Old Loves and New, starring Lewis Stone, completed the splendid birthday anniversary celebration.

WHERE THEY ARE TO BE

As Announced

ARENTE, ELSIE HARTHAN—May 4, Milwaukee, Wis.; 6, Richmond, Ky.; 12, Chicago, Ill.; 14, Oskaloosa, Ia.
BURKE, EDMUND—May 6, Spartanburg, S. C.; May 11, Montreal, Can.; June 1, Minnesota University.
BENJAMIN, BRUCE—June 6-9, Montreal, Can.
BAKER, DELLA—May 4, Rochester, N. Y.; 14, Albany, N. Y.
COATES, JOHN—Jan. 12, 1927, Philadelphia, Pa.
CLAUSSEN, JULIA—May 13, Birmingham, Ala.
DAVIS, ERNEST—April 29, Worcester, Ohio; May 3, Utica, N. Y.; 12-13, University of Maryland, Spring Festival; 14, Springfield, Mass.; 22, Westchester, N. Y.
GUSTAFSON, LILLIAN—April 29, Syracuse, N. Y.
HART HOUSE STRING QUARTET—May 6, St. Thomas, Ont.; 7, Westfield, N. Y.; 8, Jamestown, N. Y.; 14, Toronto.
LENT, SYLVIA—May 29, Cincinnati, Ohio; May 23, Evanston, Ill.
MORRISSEY, MARIE—April 29, Cincinnati, Ohio; May 23, Evanston, Ill.
NEWELL, ELLEN—Jan. 17, Portland, Ore.; Feb. 21, Lexington, Ky.
PRESENT, RATA—April 30, Memphis, Tenn.
RUTH, JOAN—June 17-18, Peoria, Ill.
SCHOFIELD, EDGAR—April 29, Greenville, N. C.; May 4-5, Lexington, Ky.
WERRENTHAUS, REINALD—June 17, Peoria Sangerfest Association.

BOURNEMOUTH FESTIVAL

(Continued from page 5)

DAME ETHEL SMYTH CONDUCTS

At the second concert of the festival, Godfrey, who is really a first-rate conductor, entirely free from any sort of mannerism and able to obtain from his forces every effect he desires with the smallest economy of means, secured a remarkably well-balanced, satisfying reading of Vaughan Williams' *A London Symphony*, wherein the composer may be said to depict a London of mists rather than of sunshine. In contrast to its general air of bigness and breadth of vision, we heard a couple of little pieces, mere trifles, from Dame Ethel Smyth's operetta, *Entente Cordiale*, which was performed last year by students of the Royal College of Music. The comic basis of its plot no doubt explains, which the program didn't, the musical manner—apparently designedly naive and a little crude—here adopted by the composer, who conducted. It struck me that her music would have fared better under the hands of the orchestra's own conductor. At the same concert the young pianist who likes to be known as Solomon, *tout court*, was heard in the Emperor concerto. His playing showed complete understanding of the requirements of the work, as well as technical mastery.

AN AMERICAN COMPOSITION

Curiously enough, the only actual novelty of the festival hailed from America. It was only a tiny novelty, occupying scarcely more than three minutes in performance, and in Mr. Leo Sowerby it introduced a composer whose name has yet to become familiar here. Described in the program as a Country Dance Tune for orchestra, it bore the title Money Musk, and proved to be a very old familiar friend in the way of a traditional melody that Scotland has known as a Strathspey for probably a couple of centuries. I was interested, therefore, to hear from a transatlantic visitor at the festival that this particularly light-hearted tune was a favorite dance air in many parts of America at least forty years ago—yet another illustration, seemingly, of the habit of some folk-tunes and the like, of migrating. Money Musk is hardly more than a playful little essay in the art of tripping out a familiar theme in more or less fanciful attire. There is an avoidance of superfluous embroideries, and no violence to the spirit and character of the melody itself is done by the composer's lively treatment of it. For obvious reasons there was nothing in this vivacious little piece to bear out the statement in the program notes that Sowerby claims affinity with the Franck-d'Indy school.

SIBELIUS' FIRST SYMPHONY

It was followed by one of the few foreign works to which the festival gave a hearing. This was Sibelius' early Symphony in E-minor—his first contribution to this art form. Although not nearly so aggressive and deliberate in his modernisms as several of his contemporaries in various countries, the Finnish composer is really harder to assimilate than most, where his more important utterances are concerned. The first symphony, however, unlike its more recent successors—Nos. 4 and 5 for instance—presents few difficulties to the understanding, except such as arise incidentally from certain turns of thought and expression peculiar to Sibelius; a habit of not completing sentences is one of his characteristics to which the ear does not readily accustom itself. However, the work heard at Bournemouth under Sir Dan Godfrey's able control contains some arresting passages, more especially, I thought, in the rhythmically exciting scherzo, which offers, as it should, a strong contrast to other sections, wherein, apart from a certain harshness and bleakness of outlook typical of the composer, there are suggestions of Tschaikowsky in his most lachrymose mood.

A distinguished visitor to the festival was Sir Henry Wood, who conducted a program of more or less familiar music ranging from Haydn to Granados. For some reason or other the orchestra, possibly a little tired after their uneventful labors, suffered on this occasion from an attack of nerves, and played with less precision and vitality than

MUSICAL COURIER

might have been expected. Robert Radford sang very finely in an aria from *Boris Godounov*.

In the course of the festival a very welcome recital was given by those admirable and well-matched artists the English Singers, who made many friends, during their recent visit to U. S. A. They are to return there, I believe, for an extended tour before the present year has run its course.

E. K.

Franz Werfel has rewritten the text of Verdi's *La Forza del Destino*.

Muzio made many new friends following her recent program over the radio.

Weingartner conducted the first performance of one of his symphonies.

Paul Von Klenau is now with the Judson management; Frieda Hempel with Baldini & Engelhardt, and Olga Warren with Associated Artists.

Fortune Gallo has appealed the suit of Elena Ehlers. The Marseilles Opera Co. recently presented two novelties—a lyric episode, *Wanda*, by Badet, and a comic opera, *Coquefert et le Chaussetier*, by Bonaud.

Richard Strauss and Paul Whiteman are both winning new acclaim in London.

Alessandro Bonci is going home to fulfill concert engagements and take a well merited rest.

Giannini, Lewis, D'Alvarez, Potter, Tibbett and Spalding are among the artists engaged for the Newark Festival.

The British National Opera Company is collecting sufficient funds to secure Beecham as conductor.

Bournemouth Festival attracts a host of British musicians. Fred Patton is engaged for summer opera.

Alfred Cortot has become an officer of The Order of the Crown of Belgium.

The Berlin Opera has a deficit of \$300,000.

Detroit plays host to Music Supervisors' National Conference.

METROPOLITAN OPERA

(Continued from page 5)

were guests from many states, some coming from as far away as Arkansas, and, as is the yearly custom, some of the stars of the Metropolitan Opera Company.

The cast presenting *Aida*, was as follows: Rosa Ponselle, Aida; Julia Claussen, Amneris; Giovanni Martinelli, Radames; Michael Bohnen, Amonasro; Louis D'Angelo, the King. Maestro Serafin conducted. The popularity of this opera, with its brilliant pageantry, colorful orchestration, and familiar arias, and likewise that of the members of the cast and the great conductor, Serafin, opened the season with a dash and verve which bids fair to make this year's festival more successful than any ever given before.

The week of the Metropolitan engagement in Atlanta savors of the famous Mardi Gras at New Orleans and certainly is not equaled anywhere else in the South for social brilliance and outstanding musical significance. The cast presenting *Aida* gave a performance that has rarely been equalled in former presentations here.

The officers of the Music Festival Association of Atlanta, to whom this entire section is indebted for the most outstanding musical event taking place in the South, are William Lawson Peal, president; H. M. Atkinson, vice-president; John W. Grant, vice-president; Charles Howard Candler, treasurer; R. S. Barker, secretary and attorney. The board of directors include the above names and those of John S. Cohen, Clark Howell, Otto Kahn of New York, V. H. Kriegshaber, J. B. Nevin, Walter Riches, S. Davies Warfield and W. W. C. White.

The presence of Otto Kahn, who will arrive later in the week, will add to the distinction of this year's season of opera, as this will be the first time he has been able to accept the invitation extended to him by the Musical Festival Association.

M. S.W.

Fitzhugh W. Haensel Sails

Fitzhugh W. Haensel, head of the managerial firm of Haensel & Jones, accompanied by Mrs. Haensel, sailed on April 24 for an extended trip abroad. They will return in July.

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Many Honors for George Castelle

George M. Castelle, baritone, is one of Baltimore's busiest musicians. He recently was appointed tabloid opera supervisor for broadcasting station WBAL, established and maintained by the Consolidated Gas and Electric Company. Mr. Castelle's first effort in this direction was *Cavalleria Rusticana*, which was given on March 9. These tabloid operas are broadcast once a month, and many members of the casts are selected from Baltimore's finest singers. Mr. Castelle himself also is taking part in these performances. Pagliacci was the second offering on April 16, with Virginia Castelle as the accompanist.

Many of Mr. Castelle's pupils are winning recognition. Florence Johnson, contralto, won a Juilliard Foundation scholarship last September, and has been studying all winter with Mme. Schoen-Rene. Hilda Burke, soprano, another Castelle pupil, won the civic contest run by Frederick Huber, the municipal director of music, to determine the best young singer worthy of being soloist at the final concert of the season of the Baltimore Symphony Orchestra. Ross Raisa, Charles Hackett and Henry Weber were the judges. Mr. Castelle was praised highly for his method, industry and the results he accomplishes with his pupils. Miss Burke began her studies with Mr. Castelle at the age of seventeen and has been under his vocal direction ever since. This

young singer also was honored in 1924 when a jury made up of prominent musicians selected her to sing Santuzza in the De Feo performance of *Cavalleria* at the Lyric Theater in Baltimore. In connection with the municipal contest, it is



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the Pearl Fishers, Mozart's Alleluja, and the Waltz Song, from Romeo and Juliet.

On March 30 Miss Vreeland fulfilled her third successive engagement with the Detroit Symphony, on this date singing the soprano solo part in Bach's St. Matthew Passion Music. Another important recent engagement for Miss Vreeland was as soloist with the Mendelssohn Choir of Toronto on March 12, her contribution to this program being in the soprano solo parts of Bach's Peasant Cantata and Wolf-Ferrari's New Life. In the latter, according to the Toronto Evening Telegram, "her work was singularly beautiful; while in the Bach she was delightful for the clear, firm, sweetness and truth of her tone and her faultless enunciation."

On the completion of the present tour with the Minneapolis Symphony Miss Vreeland will go to her Camp in the Adirondacks for rest and recreation; and later on in June will accompany her husband, Percy Rector Stephens,

Photo by Nickolas Muray
JEANNETTE VREELAND.

to Chicago, where this well-known vocal coach will conduct his master class session at the Gunn School of Music, for the weeks beginning June 28 and ending July 31.

Stella De Mette in St. Louis

Stella de Mette, contralto, formerly of the San Carlo Opera Company, from which she resigned last December, is at present in St. Louis preparing for a future enterprise, which will be announced later.

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Weekly Review of THE World's Music



Drawing by Simon

Anna Fitziu

whose new ballad, *I Have Forgotten You, Almost*, has met with instantaneous favor in New York. The words are by Miss Fitziu and the music by Gitz Rice. Tito Schipa had to repeat it in Montreal and will record it for the Victor Talking Machine Company. Beniamino Gigli is another of the well known artists featuring it.

Dear Miss Fitziu,
I have just read one of
your poems in a Chicago paper
and I think it is charming, so
much so, would you allow me
to set it to music?
The title "I Have Forgotten
you, almost," is fascinating and
with your permission let us try
to give the world another song
like my "Dear old Pal of mine."

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Eliza
May your artistic triumphs
continue in the operatic field
but I selfishly want you to
write more poems because you
have a wonderful gift.
Thanking you in anticipation
of my request, and with the
kindest regards

I am, Yours loyally,
Gitz Rice
lent.

30th March
'26.

